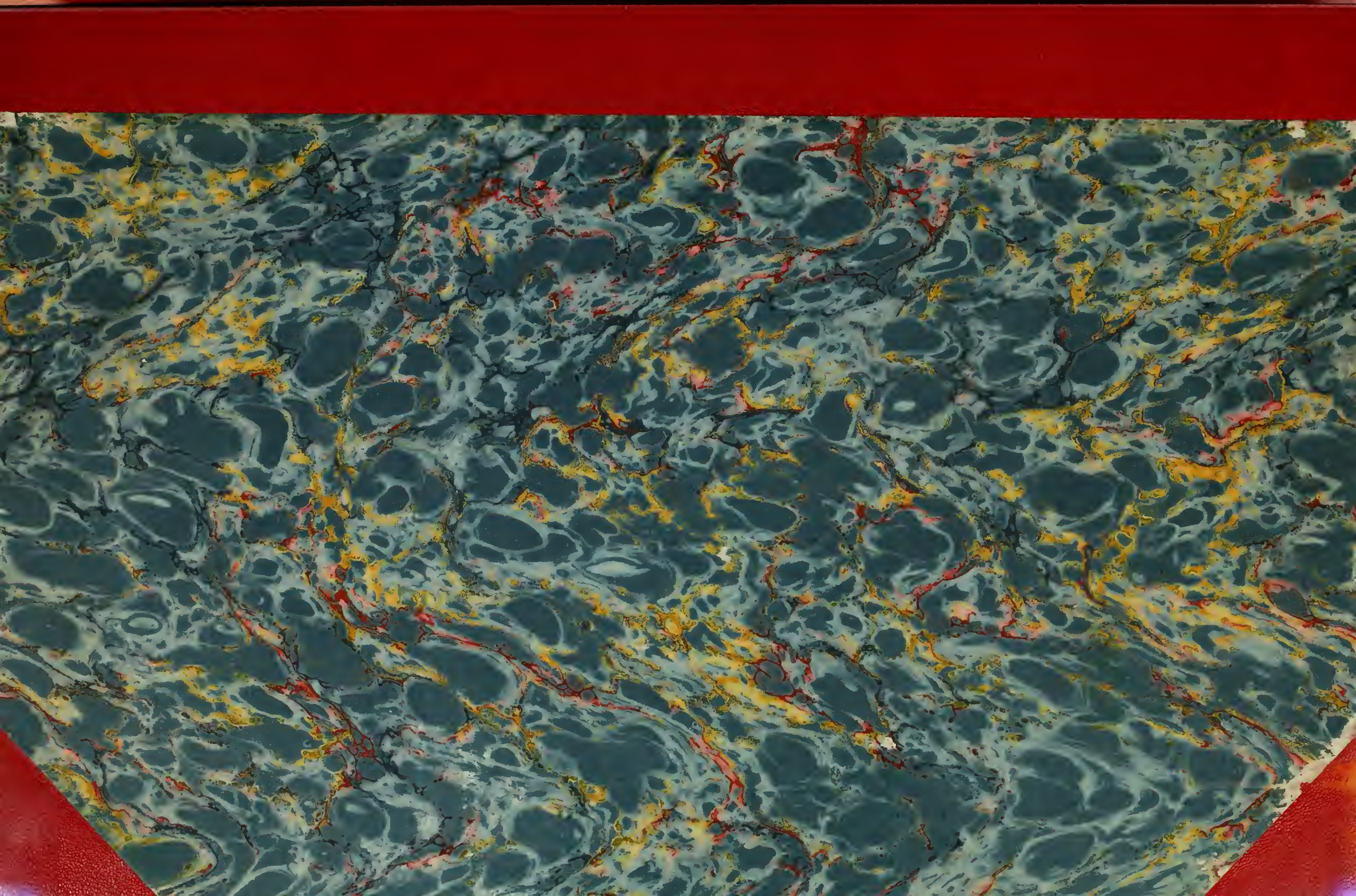


(NAPOLI) **CONFORTI Louis.** THE NATIONAL MUSEUM OF NAPLES illustrated. including VI plates referring to the last excavations of Pompeii (House of the Vettii). A particularised archeological description. Naples, Chiurazzi s.d. (1900 c.). In 4^0 gr., pp. 40 di testo su due colonne e 164 tavole. Ottimo esemplare. Leg. m. pelle, ang. cord. tit. e fregi in oro al dorso. CLASSICA E IMPORTANTE OPERA, SOPRATTUTTO PER LE BELLE TAVOLE INCISE A PIENA PAGINA. 00- '73

THE

NATIONAL MUSEUM

OF NAPLES

THE NATIONAL MUSEUM

OF

NAPLES

ILLUSTRATED IN CLV PLATES

INCLUDING

VI PLATES REFERRING

TO THE LAST EXCAVATIONS OF POMPEII

(HOUSE OF THE VETTII)

A PARTICULARISED ARCHEOLOGICAL DESCRIPTION

BY

CHEV. LOUIS CONFORTI

Secretary to the National Museum

NAPLES

J. Chiurazzi & Fils
Galleria Principe di Napoli 6-7-8
Piazza dei Martiri — Corner near Cook's Office

Anacreonte Chiurazzi
Bookseller and publisher
Piazza Cavour, 60

ALL RIGHTS RESERVED

NAPLES - PRINTING-OFFICE ENRICO M. MUCA - S. SEBASTIANO, 51

THE NATIONAL MUSEUM OF NAPLES

CHAPTER I.

INTRODUCTION

By the number of their monuments, their arrangement, and, above all, by their aim, Italian Museums may be said to have remained, more or less, what they were at the time of their foundation. Born in the moment when the new Italian civilization, also in its cradle, did not spurn the old one, but, on the contrary, courted it, sucked its life and proclaimed it for its teacher,—in a time when all, scholars, artists, princes, popes, were guided by an only sentiment and an only interest, viz. that of the revival of the remains of ancient art,—our Museums had but two principal aims: the accurate preservation of these remains against the destructive work of time and man, and the collecting and exhibiting them with a merely esthaetic scope. Sometimes these two aims were substituted by other less noble ones, as, for instance, in the case of princely and papal courts, in which those monuments were only an ornamental frame for their wealth and greatness. Thus it is that other Italian Museums,—still worse arranged than ours, which, on account of the importance and variety of its objects, is perhaps the first in Europe,—remained such as they were, with the exception of some few recent modifications. Instead of instructing, their only mission, like that of large storehouses, is to conserve. Let us hope that, by degrees, a better system and a more rational arrangement, be adopted, according to a logical order of Schools and Styles, so as to represent every period of art.

After these premises, let us try to draw from authentic documents all that is known of our Museum.

The National Museum of Naples is important not only on account of the splendid collections coming from the excavations of Herculaneum and Pompeii; but it possesses also immense treasures in several other collections, such as those of Borgia, Farnese, Santangelo, Noia, Albano, Vivenzio, Poli, Arditi, Daniele, etc. While all other Museums could be formed only in the space of several centuries by kings, emperors or popes, ours was collected in a very short time, for Charles III. founded it and Ferdinand I. removed and installed it in the sumptuous Palace that it presently occupies, and in which it has reached its actual splendour. It contains Monuments of architecture: Statues and Bass-reliefs; ancient Paintings and Pictures of the Middle Ages and of the Renaissance; Bronzes; Mosaics; Furniture: Vases: Weapons; engraved Stones; Medals; Egyptian Monuments; and, lastly, an innumerable quantity of small objects of the many ancient civilizations, exciting curiosity to the utmost, such as: hair-pins: combs; looking-glasses: salve-phials; ointment-vases and other small utensils indispensable to the worship of beauty; needles; spindles; wax-tablets; writing bodkins; inkstands; papyruses; to end with all the remains of domestic life, showing us all that formed the delight of ancient throats and palates, used to every kind of dainties. A whole civilization is revealed by a minute examination of objects coming from the discovered towns, and it is to be wished that, following a system corresponding to the progress of modern science, these objects be put apart from all that is alien to them, and susceptible to engender a confusion. This arrangement should begin with the halls, so as to put in some all that belongs to a certain epoch and civilization, and in others all that cannot make a part of it. But this idea needs

greater encouragements, that cannot fail to come with time and with the good will of the persons set over these studies.

Before speaking of the treasures of art of the National Museum, it is well to give a hint of its origin and progress. The building of the Museum, first known under the name of University, then under that of the Bourbon Museum, owes its existence to Don Pedro Giron, duke of Ossuna. This nobleman became vice-roy of Naples in 1582, and, between the years 1583 and 1586, he gave commission to the famous architect Giulio Cesare Fontana to build some stables in that place, for those that already existed near the Sebetus, surrounded by marshes, were unwholesome. Some years after, it was perceived that water, indispensable for stables, was wanting: the horses were sent again to their former dwelling, and the edifice remained unfinished and forsaken till 1610, when Don Pedro Fernandez de Castro, Count of Lemos, came to Naples. The new vice-roy, being fond of learning, determined to turn the edifice to account for a nobler scope. He had it finished by the same architect Fontana, in order to settle in it the public University, first founded in the palace of the *Sedile di Nido* and afterwards removed to *S. Domenico Maggiore.*

In six years, the edifice was ready to receive the University, and its inauguration took place on the 14th June 1616. The Count of Lemos attended personally and with great show, in the company of all the learned men of the time, in short mantles after the spanish fashion: the lawyers in red, the theologues in white, the philosophers in blue and yellow. When the Jesuits were expelled from the kingdom, under Ferdinand I, their vast college of *Gesù Vecchio* served to receive all the schools that were to succeed to those they had established. Thence came the idea to incorporate the University to the schools of Gesù Vecchio, and to use the edifice occupied by it to collect a Museum. Accordingly, the Farnese Library, the Royal Museum of Capodimonte, and the Herculaneum Museum, already established at Portici, were joined in the new edifice.

On the architrave of the gate, the following words may be read: *Eruditioni publicae hominum complectrici Gymnasia Regia.*

On both sides of the gate, there were, says Sigismondi, two other inscriptions. The right one ran as follows: *Philippo III, Rege Catholico D. Petrus Fernandez de Castro Lemeus, Com. Pror. composita pro voto re omni publica, legum opportunitate, delectio Magistratuum, Fori ac judiciorum emendatione, Aerariorum, ac Fisci praeter spem, praeterque vocationem incremento, alta omnium Ordinum quiete, ubertate maxima, exhaustio ad annonam paludibus, importata multiplicem ad usum oblectationemque acqua castria quasi operum coronidem.*

The left one: *Gymnasium cum Urbe natum Ulysse auditore inclytum, a Tito restitutum a Friderico II legibus munitum, et honorariis auctum a Carolo II. Andegarensi intra moenia positum, Ferdinandi Catholici tumultibus pene obrutum, ex humili augustoque loco in amplissimum augustissimunque, juxta Urbem, veteri Sapientum instituto Regio sumptu excitatum transtulit. An. Sal. Hum. CIↃIↃCXVI.*

On the other gate towards west: *Philippo III. Rege, D. Petro Fernandez de Castro Lemeus. Com. Proreg. Descriptam olim alendis equis aream grandiore musarum fato erudiendis destinatur ingeniis. Vera jam fabula: Equina exfessum ungula sapientia fontem.*

On the same gate might also be read the ancient inscription placed there by the Duke of Ossuna: *Philippo Secundo Catholico Invictissimo Hispaniarum et utriusque Siciliae Rege. D. Petrus Giron Ossunensium Dux et Urinatem comes Neap. Prorex, Cubile ab Arayoniae Regibus ad Sebethi Ostia erectum adritandos assiduorum astrorum injurias, atque vicinas paludes, ut aeris inclementia longe a Salatio Hyppodromus distaret, operante D. Didaco de Corduba primo Regiorum Stabulorum Praefecto locum hunc salubriori aeri traducendum curavit. Ann. Domini. MDLXXXVI.*

In the niches that are on the façade stood some ancient marble statues, found, under the vice-roy Giov. Alfonso Pimentel, near Cumæ, in a territory belonging to the archbishopric of Naples, where was also found an inscription saying: *Lares res Augustos M.Agrippa refecit.* The statues that were in the Hall built in the shape of a theatre, and destined to examinations, were of the celebrated Michelangelo Naccarini. These statues were removed when new works were executed. Consult the reproduction of an oil picture that is now in the reception room in the Secretary of the Museum's apartment, showing us the state in which the edifice was before the building of the oriental side. We may see in it the statues in the niches and the ceilings that were removed when the upper floor was erected. It is evident the edifice had then the form suited to Royal stables and not to an edifice for Art collections.

Government appointed 7200 ducats a year, and even more in case of need, to support the noble institution, and gave other considerable funds to continue the building of that important edifice.

To the celebrated Pompeo Schiantarelli, successor to the architect Fuga, was intrusted the execution of the works, and to him is due the continuation of the edifice and the large wing containing the Library, towards East, the vast one containing the Picture Gallery, towards West, and the gorgeous two-winged staircase of the Museum, an object of admiration to all artists.

The better to fit up the new edifice, they began with removing to it the Farnese Library, that was then at Capodimonte, and that has been the nucleus of the present National Library. It has since been getting enriched with books purchased by the king for the use of the Herculaneum Academy, with volumes chosen among those belonging to the suppressed monasteries of the Jesuits, with almost the whole Tarsia Library, with some from the Libraries of San Giovanni a Carbonara, San Martino, San Severino and Sossio, with those found in the monasteries, suppressed in 1807, both in Naples and in the rest of the

kingdom, and, lastly, with purchases that are continually getting made. In this manner, our National Library now possesses about 150000 volumes, besides more than 4000 of the XV^th century, including those of Chevalier Delfico's sale, and the manuscripts that are more than 3000 in number.

The immense Hall, where are presently collected most of the useless theological and law books, is about 100 feet long. The walls and vault are decorated with very fine frescoes. The paintings on the vault are due to Bardellino, they are full of nicety and represent genii, near which are the following mottoes: *Regis vertutibus fondata felicitas*, and *Jacent nisi pateant*. Above the door of this hall, supported by four yellow marble columns, is the following inscription: *Ferdinandus IV. — Utriusque Siciliae et Hierosolimorum Rex Bibliothecam a Carolo Patre suoinchoatam absolvit publicavitque. Anno CIↃDCCLXXXIII.*

The sun-dial that is on the floor is worth while being observed; it has been made by the famous Caselli. It is also in this hall that you are made to hear an echo: striking two books the one on the other, the noise is repeated thirty-two times. You will also make well to observe the fine bust by Solari, representing Senator Fiorelli, a homage paid to him, while still living, by his pupils and admirers.

The inscriptions and statues of the Herculaneum Museum were brought from Portici to Naples; but, from the beginning, this removal was interrupted by political events that put all Europe in commotion. It was in 1790, when the Court of Naples, following the advice of a wise minister, resolved to convey to the Capital the immense treasures of art that had been left in the Villas of the Farnese family in Rome. Uniting in this manner the Farnese and the Herculaneum collections to the ancient objects which, now and then, came from many parts of the Kingdom, our Museum soon acquired an exceptional importance.

When the objects of the Farnese collections had been conveyed to Naples, government gave their dispositions for the arrangement of our Museum. The materials being ready, the works were begun with zeal, but war having broken out, all the objects were left in a heap, hidden to the eyes of the connoisseurs, eager to admire them. When the town was militarily occupied, the track traced by the king was, more or less, followed.

The Museum, which was only wanting order, now began to have some, thanks to the vigilant and indefatigable care of Chevalier Arditi, director general of the Royal Museums and Excavations. The king was so much pleased with the progress of the Institution that he resolved to honour it by adding to it the name of « Bourbon », which he did by a decree dated 22 February 1816. The Chevalier Arditi was succeeded in the direction of the Museum by the Marquis San Giorgio. When Garibaldi had declared it « National » Museum, in 1860, M. Fiorelli reorganized it completely. Its direction was then assumed by M. Giulio de Petra, who superintends it to this day, with a competence that every one acknowledges in him.

The edifice, that rises on a parallelogram, the large sides of which measure 560 feet, and the small ones 280, announces the importance of its inside by its imposing south front. Of the three large doors that open on this façade, it is the middle one which is the most striking and which leads the way to the most important Collections. As soon as you have passed its threshold, you find, on your right and on your left hand, two doors which lead you, the one to the Statues, the other to the Mural Inscriptions. When you have gone up the broad staircase, you find before you, on the landing-place, the magnificent Gallery of the Library, one of the largest in Europe. The two other branches of the staircase conduct, the one to the Picture Gallery, the other to the various Collections of Coins, Vases, Glass Objects, and Pompeian Implements. The grand ensemble of this vast vestibule serves to set off the immensity of the treasures that are gathered there and that will always go increasing, either by means of further excavations, or by new purchases, so that a reorganisation will soon be necessary, consisting in using the upper rooms, now occupied by the administration of the Museum, as new exhibition halls. The project has already been approved of, and will soon be executed. It will make still more urgent the want of a new and general classification of the whole, grounded on modern studies and scientific methods. This project is due to the present director, M. Giulio de Petra, who intends to unite on one side of the edifice all that belongs to the Pompeian collections.

CHAPTER II.

Importance of the various Collections.

The peculiar interest of the National Museum of Naples is that the element which composes it is quite different from the element presented by all the other Museums of Europe or Italy. The still warm breath, if we may express ourselves so, of the Pagan world is found in it; and all seems so full of life and attraction that the mind, even of the most ignorant persons, is stricken. The paintings that live still on the walls show that the art of painting was held in great esteem by the ancients, and that they thought it much more useful than we do to-day. We have here material proofs that the Greeks had carried all fine arts to the same perfection.

It is well known that, about two centuries ago, the ruins of Herculaneum were discovered by chance. This city had been buried under the lava, A. D. 79, when Mount Vesuvius, which till then had been thought

an extinguisted volcano, at once revealed itself by the terrible eruption that overwhelmed three of the most beautiful towns of Campania and their territory. In 1717, Charles III, king of Naples before he occupied the throne of Spain, ordered to begin the excavations: but though they were soon crowned by a splendid success,—since the finest objects that are now in our Museum were then discovered, as, for instance, the large bronzes found at Herculaneum, in the locality recently illustrated by Comparetti and De Petra under the name of *Villa dei Pisoni*, — they were soon abandoned.

These excavations were too laborious and too expensive in Herculaneum, where the lava, hardened to more than sixty feet deep, covered the magnificent remains of the large city, that might have given the greatest number of wonders to science and the richest treasures to our Museum. On the contrary, Pompeii, — which was discovered almost at the same time, and on the territory of which anterior works had already been done in order to convey the water of the Sarno by means of a little canal that crosses the town, — being only covered with ashes and *lapilli*, offers no difficulty and but a slight resistance to the spade. It was then that all the activity of the government was concentrated on Pompeii, but the excavations were at first but very badly directed and without any scientifical notion whatever. In fact, when a house was discovered, the materials which were drawn out of it were thrown again on the houses that had precedently been excavated... The works were long continued in this foolish manner; and it was only many years later that a scientific method was adopted in order to preserve as much and as well as it was possible.

All the objects — and there were plenty of them— were placed, as fast as they were found, in the Museum, that was then called *Museo degli Studi*. Many frescoes, taken from the walls of the houses of Pompeii, were also conveyed there, after having been previously cut and put in frames, so as to preserve them from damage. In 1833, M. Pietro Bianchi, who was then at the head of the Museum, ordered to leave most of the drawings on the place where they were found but this order was perhaps the cause of the loss of many precious paintings, which, otherwise preserved, might have given us a more favourable impression of the artistic world, that saw the light of day after so many centuries of darkness. But it was not possible, without great expenses, to conserve the Pompeian houses in the state in which they were discovered. It would therefore have been proper to put into act M. Fiorelli's project to establish a Museum at Pompeii, in order to conserve in it the objects found in the excavations, a project that he in part executed, but that, for want of money and of a sufficient locality, could not have the development it merited. It has also been a happy idea of M. Fiorelli's to reconstruct, after the remains of one of the most spendid houses of Pompeii, a whole habitation, so as to reproduce, in all its minutest details, not only its outward part, but also all that belonged to the domestic life of the ancients. But the project, executed with the utmost care, — and a model of it exists in the magazines of the Museum — remained in its state of a pious wish, and it is rather difficult that it should ever be discussed again.

The fact is that foreigners lament that most of the Pompeian monuments are every day decaying, so that, in a century hence, Pompeii shall be the ruin of its own ruins. But is it possible to obviate to the damages produced by bad weather and by exposure to air and sun, when the discovered remains occupy so large a circumference that it would be humanly impossible to shelter them, — a measure that would also deprive them from their peculiar stamp? A reconstruction is quite impossible. We are therefore fain to be satisfied with saving what we can. It is however certain that in these last years — and the merit of that innovation is mostly due to the present director, M. Giulio de Petra — they are wont to place in one side of the Museum all that has belonged to the discovered towns, in order that as little as possible be lost of those treasures of art and civilization.

M. Bianchi had also left the celebrated mosaic, representing the Battle of Issus and discovered by him in 1831, in the house of the Faun where it had been found. Let us say, apropos, that when M. Bianchi saw this wonderful mosaic, he was taken by so immoderate a joy that he remained for several months under the influence of an access of madness. The whole population of Naples partook in this joy, and it was for some time a true delirium of admiration. People went to Pompeii by groups, almost in procession, to admire the precious relick, which every one may now behold in the ground-floor of the Museum, where it is for ever sheltered from the injuries of time. It is, still now, enjoying a great vogue, and has often been reproduced by photographers, lythographers and painters, in all possible forms and dimensions. Collating this mosaic with Quintus Curtius' history, it has been clearly demonstrated that it is a copy of some picture and probably of one of the Greek pictures brought over to Rome after the conquest. It is, without any doubt, one of the most precious and curious monuments of our Museum, and a most qualified one to give us an idea of the art of painting in ancient times.

The objects found at Pompeii may be classed in three categories: 1. the bronze and marble Statues; 2. the Collection of the small Bronzes; and, 3. the mural Paintings. But we may also add that among the most interesting objects that the foreigner must see in our Museum, he is to put the Collections of household Goods and Furniture, that do not swerve from, but on the contrary, re-enter into the dominion of art, and give us a proof that among the ancients the craving for beautiful things was not the sentiment of a few chosen persons, but a want felt by all. Such are, for instance, the objects of worship, altars, tables for sacrifices, funeral urns, libation cups, and so forth. Such are, also, the wonderful bronze,

silver and gold objects, among which are to be distinguished the two silver vases, one representing a Centaur and the other a Centauress, that seem to be the work of the *Renaissance*, and that are so nicely chiselled that they almost awake a suspicion that they have served as models to the greatest florentine artists, such as Cellini and Ghiberti. We have a rich and unrivalled Collection of gold and silver objects, which are now generally imitated on account of their pure and elegant forms: many bracelets having the shape of a serpent have, for instance, been put again into fashion. To this collection belong rings, diadems, splendid necklaces, among which we may mention those with pearls and emeralds, found in an estate of M. Valiante and recently purchased by the Museum.

Many other objects of the dressing and working tables have been discovered; a whole collection of colours was found in a shop: in another, a soap-manufacture; in another place, pieces of asbestos-cloth, which, well preserved, give an idea of the cloth in which corpses destined to be burnt were wrapped; elsewhere, medical and chirurgical instruments, among which let us mention some *speculum* of a peculiar construction; musical instruments, such as drums, flutes, citherns, trumpets, castanets; fishing-hooks, water spouts and an innumerable collection of bronze vases.

CHAPTER III.

Vesuvius.

The history of Mount Vesuvius is full of interest, and without entering into idle particulars we shall mention its most important phases.

In the first centuries of the Christian era, the slopes of Vesuvius were cultivated to its top, and no tradition caused the inhabitants of the country to suppose that it had not always been so. The experience acquired by recent eruptions has taught us with what rapidity the ashes dissolve and fertilize the ground, in consequence of the alcaline oxyds they contain. The top of the mountain was, on the contrary, an arid spot furrowed by deep cavities, in which stones, blackened by fire, could be seen. A quantity of rocks, forming a semi-circle, crowned, as it does now, the mountain of Somma, and indicated the old crater, the other semi-circle of which had fallen. These rocks formed of a kind of porphyre, were notched as the walls of a fortress.

From the year 79, when Vesuvius made its famous eruption, the ashes, lapilli, stones, basaltes, thrown up in the air, and the lava that cooled near the orifice formed, little by little, a kind of circular wall, that grew higher and higher in proportion as the lava increased, just as it does now-a-days in the place called l' *Atrio del Cavallo*, doomed to throw one day the central cone down, probably in some cataclysm. Each century contributed to enlarge the cone, till it reached the dimension of 400 metres. The cone has consequently its basis on the ancient area of Mount Somma, that it to say of the primitive crater.

From the earliest times of ancient Rome the name of Mount Vesuvius was *Vesurius* or *Vesrius*, and, earlier still, *Veserus*. It is the only volcano extant on the European continent, since Mount Etna is on the Sicilian island, at a distance of seven miles from Naples.

Down to the year 1500 nine eruptions of Mount Vesuvius are recorded, and from that date to the present time about fifty. The mountain has been known to be quiet for centuries in succession, while at other periods its activity has been almost uninterrupted, as, for instance, from 1717 to 1737. In modern times, the most remarkable eruptions were those of 1631, when no fewer that 3000 persons are said to have perished; of 1707, when Naples was covered with dense showers of ashes; of 1767, when considerable quantities of lava and scoriæ descended on Portici and even reached Naples; of 1779, when a vast number of red-hot stones were thrown up to a height of 2000 feet; of 1794, when streams of lava precipitated themselves into the sea by Torre del Greco, while the ashes were carried by the wind as far as Chieti and Taranto. In the present century, one of the most interesting eruptions took place in 1872. From the 24th to the 30th April of that year, the lava burst forth on every side of the mountain, and more particularly at the *Atrio del Cavallo*, from which a huge stream issued at once on the 26th April and destroyed 20 persons out of a crowd of spectators who were enjoying the spectacle, while many others were injured by stones thrown from the summit.

The mountain is now 1292 metres high. This measure varies in the description of several learned men who have written about Mount Vesuvius. In 1749, Nollet fixed it to 593 fathoms; Poli, in 1794, to 606 fathoms: colonel Visconti, in 1816, to 621; Humboldt, after the eruption of 1822, to 607; and in September 1831 the highest top of the cone was found to be of 618 fathoms. The fathom (in French *toise*) an old measure used in France, was 6 feet long; the new French fathom is two metres long, that is to say 6 feet, 1 inch, and 10 lines. These differences in the height of the mountain are produced by the elevations and depressions that follow each eruption.

CHAPTER IV.

Pompeii

The first evidences of the existence of Pompeii may be traced back to the time of Alfonso I. king of Naples, that is to say to the year 1592, and some

ancient Neapolitan writers, such as Capaccio, Pellegrino, Falco, Sanfelice, Mormile, Celano and Sarnelli, have indicated the seat of Pompeii, now in the district of Scafati, now at Torre-Annunziata, now in a place called Civita, on the farther side of Torre; they all held it to be the city of *Taurania*, or *Tora*, or *Cosa*, without ever thinking in the least about Pompeii.

One Niccolò d'Alagni, father to the famous Lucrezia, the favourite of Alfonso I. created Count of Sarno, ordered an aqueduct to be built in order to convey the water of the river Sarno to Torre-Annunziata, so that almost the whole of the place occupied by Pompeii was to be crossed. It was then that he met with streets, temples, houses, porticoes and other monuments which he made use of, as a Vandal, for his aqueduct. Nay, in order to prop the edifices that he met with on his passage, he undertook some subterranean works and the building of some vaults, as was the case under the temple of Isis, which was the place where, some years later, excavations were begun.

It was the architect Domenico Fontana, who, having discovered the temple, which was later attributed to Isis, ordered to continue the works of the aqueduct with more precaution; and it was actually during those works that the two inscriptions mentioned by Capaccio were discovered.

The place where Pompeii lies is situated on a hill that slopes to the sea, that in ancient times surrounded it on both sides, so as to form a kind of peninsula. When observing the stony ground on which Pompeii has been erected and which is of a volcanic nature, if it is not even ancient lava, there is every reason to suppose that the terrible eruption of Mount Vesuvius, that took place 79 years B. C., had been preceded, in prehistorical times, by no less important cataclysms.

Pompeii is situated, on the Oriental side of Mount Vesuvius, on the territory of Boscoreale. A small part of the city is on a little hill, precisely in the place where is the Civil Forum, in the centre of the town, which is all in a plain surmounting the Valley of the Sarno, on the modern road that from Naples leads to Salerno. The form of Pompeii is almost oval, narrow at its extremities and broad in its middle, with one sharp end towards the spot where lies the Amphitheatre, and another, a blunt one, towards west, where is the Gate of the Sepulchres. The town has 40, 44, 59, 8 degrees of boreal latitude (taken from the centre of the Villetta dell'Aquila) and 0,14, 01,8 degrees of oriental latitude (from the Naples Observatory). The already discovered portion of the walls, between the north, east and south (from the Gate of the Sepulchres to the Greek Temple) is 2206 yards in circumference. It may be calculated that the still covered portion—and it is not quite certain if it has not been thrown down, after the earthquake, by the Pompeians themselves — is 1014 yards in circumference. The town contains, as far as it is possible to surmise, a superficies of 662684 square metres, because the occidental perimeter of the walls is still uncertain. Of this superficies a little more than 300,000 yards — that is to say a little less than the half — has been uncovered till now.

In what season of the year did the fatal eruption of 79 take place? Here are the principal inductions:

The fact of having found in Pompeii many brasiers and many fruits of a late autumn season had led to the conjecture that this eruption had taken place in the month of November; and the problem was solved by the eminent architect Michele Ruggiero, director of the excavations, by means of the following discovery: while making excavations on the slope on the right side of the Stabian Gate, he saw in the ashes the impression of three human bodies, two belonging to men and one to a woman. This last seemed to hold herself to a cord tied to a tree, perhaps in order to keep herself above the ashes that stifled her. After a close examination of this tree, M. Ruggiero found on it the leaves and berries of the laurel. The trunk of the *laurus nobilis*, presently in the Pompeian Museum, is not entire, because the part that had remained out of the ashes had been destroyed. Now, as the berries of the laurel ripen towards the end of November, it is plain that the eruption could not have taken place on the 24th of August, but on the 24th of November. If one observes the impression of the cloth of the dresses that covered the same bodies, a cloth belonging to heavy and warm dresses, this circumstance corroborates still strongly the supposition that the season was at that time already the cold one.

The hour of the eruption is uncertain; but if the messenger sent from Pompeii to Cape Miseno, where the fleet was anchored, in order to have some help, arrived there, according to Pliny, a short time after midday (*hora fere septima*), and if we consider that

the distance between Pompeii and Cape Miseno is of about 30 kilometres in a straight line by sea, and, moreover, that the north and west winds, contrary to navigation were then blowing—another proof that the weather was then cold—we may well advance that the terrible eruption had begun during the night. We may add that in the place whence the messenger started, the *lapilli* had already been thrown up by the mountain in such a quantity and on so great a space, that his return there was greatly hindered.

A much more complicated question, in which enter contradictory facts, remains now to be explained. I mean the question concerning the heat and the fire. All those who visit Pompeii see that the timber, fruit and every other combustible material have been reduced to coal; but coal is produced not only by combustion, but also by humidity. In fact, the action of fire must be quite excluded, since the loaves, that are now in the National Museum, were found in a perfectly empty oven. This shows that the proceeding was different, and this is also proved by the fact that all the combustible materials that were near iron and bronze objects were preserved, a fact that could not have taken place if the whole edifice had been burnt. All these circumstances, then, prove that it is not fire but humidity that has reduced the combustible materials to coal, since all the lead objects should have been melted in a general conflagration. Moreover, men and animals lived in the middle of *lapilli* and were not burnt by ashes. In any case, it is certain that the unhappy town was not only inundated and stoned, but also—if we may use the word—bombarded by an enormous quantity of red-hot scoriæ, and struck by thunder;—and all these calamities befell in the same time, as may be seen by the various positions in which some corpses were found. Of the inhabitants of Pompeii, who, according to the probable calculation of M. Fiorelli, were about 12,000 in number, almost all fled on foot, on horseback or on chariots, for, though several stables have been found in the town and many horse-trappings, head-stalls and bridles in the houses, two chariots only have to this day been discovered—one in the atrium, the other in the coach-house of Popidius Priscus. The men who died in the town—calculating them on the average of the 150 skeletons found in 18 years—may be said to have been about 600 in all, almost all shut up in their houses; some of them overtaken during their sleep, others during a sickness, others buried under the ruins, some few miserably starved to death. Some corpses have been found with a lamp near them, on account of the darkness that reigned in those days; often two or three together, who had fallen in company: and some others, who were perhaps slaves condemned to prison and who were stifled without mercy. In the cellar of Diomed's house, a large square cellar, 18 skeletons were found: as the *complurium* of this house was shut by a railing, its inhabitants perhaps believed that they could remain there sheltered from the *lapilli*. The bones of eleven other persons, who probably hoped that the shower of stones could not last long, were found in a house (Reg. I, Insl. III, N. 118). One of these persons had a magnificent gold chain 2 yards 55 inches long, 800 silver coins and many other precious objects.

In the houses were only found some bones with rubbish and ashes, a circumstance proving once more that the *lapilli* did not penetrate into the rooms.

In 1748, under the reign of Charles III, a countryman having discovered, while digging a hole in the ground, a bronze Priapus and a small tripod, the Spanish engineer Don Rocco Alcubierro supposed that the town of Stabiæ was on that site, and began there, in the month of March of the same year and with the king's permission, some excavations. Herculaneum, already known since 1721, had opened the eyes of the scientific world. The king, impatient to enrich the Museum he had founded at Portici and that was getting formed at the expense of Herculaneum, gave orders to push on the excavations of Pompeii. It was then that Alcubierro began to write his « Journal of Excavations », which he entitled, from the name of the locality *Cava della Civita*, or—since he wrote in Spanish — *Cava della Ciudad*.

On the 17th April 1748, the street of the *Fortuna* and the first corpse were discovered. On the 6th June, the works were stopped by exhalations of carbonic gaz. On the 25th November, they began to clear the Amphitheatre, that was distinctly appearing, and that Alcubierro insists on calling the « Amphitheatre of Stabiæ. » Two years later the works were given up. Under the date of the 22 d september 1750, we read the following words in the Journal: « I am resolved to pay off the workmen I have, because it is a long time that no substantial thing (*cosa sustancial*) has been found. » In 1754, four workmen are employed, from the 9th to the 13th November, to remove some earth, and are then newly re-employed to make excavations. On the 30th March 1755, they discover the columns of antique green marble, and send them to Portici.

It is only on the 27th November 1756, that the name of Pompeii is for the first time mentioned in the Journal: « *Entre los edificios arruynados la Pompeana.* » On the 20th August 1763, a monumental inscription appears on Mamia's tomb in the Street of Sepulchres. This inscription, on a pedestal of travertine marble, states that *F. Svedius Clemens* has given back to the Municipality of the Pompeians, *reipublicae Pompejanorum*, some lands invaded by private persons. After that, it was no more possible to doubt of the existence of Pompeii.

This discovery produced a revolution. In order to enrich the king's Museum, the works were pushed forward with great haste, without any plan or method: statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or were covered up again. The town of Stabiæ was also searched, because they hoped to make new discoveries there: but they soon turned back to Pompeii, and on the 14th June 1764, the « Journal of the Excavations » is, for the first time, written in Italian

But the direction of the works was not in Italian hands more praiseworthy than it was in those of Spaniards. And so it was that excavations were continued in a detestable manner and without any order whatever till the beginning of the present century.

It is to M. Fiorelli, superintendent of Pompeii, that comes the honour of having accomplished a truly formidable work of classification. This task, undertaken after a long inspection of the localities and a careful study of the ancient Authors, has perhaps left some gaps to fill, but it remains still as the pedestal of his glory. This work of synthesis, the rational method of the excavations, the militarization of the body of the guards of Pompeii, and the division of the excavations, the results of which he published in the *Bollettino Napoletano*, with the learned collaboration of Prof. Giulio de Petra, the present Director of the National Museum of Naples, have deservedly attracted on him the admiration and applause of the whole civilized world, and his name, now for ever coupled to that of Pompeii, lives justly honoured by a commemorative bust that has been erected him in a corner of the Civil Forum in Pompeii.

THE BRONZES

The large and the small Bronzes.

In point of Bronzes, large and small, the National Museum of Naples possesses the richest collection known in the world, because it not only contains a considerable number of statues and busts of an unestimable merit and value, but also an enormous quantity of small objects of every kind connected with the manners and customs of ancient life. Beholding them, one lives again in an epoch that the discoveries of Pompeii reveal from day to day.

For bronze statues, no Museum in Europe or America contains so many master-pieces as ours. It would be sufficient to mention *Mercury reposing*, *Narcissus*, *the Faun*, *Silenus*, *the Discoboles*, *Apollo*, and some others, to give an idea of their worth as types of the most perfect art.

The large Bronzes, most of which are from Herculaneum and a few only from Pompeii, are the most beautiful objects of our Museum. Many of them are true master-pieces of Greek art. One of the bronze busts has on it the name of the Greek artist, its author: ΑΠΟΛΛΩΝΙΟΣ ΑΡΧΙΟΥ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ. Most of them are, by their quality and proportion, such as it could be expected from objects destined to be placed « *in publico aut religioso loco* », as Cicero expresses it, rather than in private houses. This is particularly to be said of *Mercury*, the *Faun*, the two *Discoboles*, the *Dancing girls*, *Homer*, *Æschine*, *Pallas*, the *Veiled Woman*, and some others.

Under this head, the *Dancing girls* are the most worthy of attention. It is evident that they have not been made for the place where they have been found, but that they are of a much anterior date than the *Villa of Herculaneum*. Four of those statues were found under the great peristyle, symetrically disposed, but adorning only one side, and not the centre of the peristyle; the remaining of the vast colonnade (composed of 66 columns) was deprived of an analogous decoration. Two others, one of which was smaller than the rest, were discovered in the garden. Besides, these statues hold, among the other artistic works found in the same Villa, an exceptional place, on account of their stiff and severe style which forms a great contrast with the usual and common type of ancient art. The type of the Peloponesean art has already been recognized in them, and M. Julius, as well as M. Rayet, declares that there is an important comparison to be made between them and a small bronze statue found at Tegea. It is worth while to note that some of these statues do not answer so well to the title of Dancing girls as to that of « *adornantes se fœminæ* » mentioned by Pliny as the work of the Peloponesean artist Apellas or Apelleas. This observation leads us to surmise, — as Cicero seems to suggest — that the owner of the Villa Piso despoiled several towns of Greece, and, besides Byzantium, also Acheæ. In his splendid publication, M. De Petra proves that these statues cannot be copies of Greek master-pieces, because the greedy Proconsul, without paying any attention to art, collected, here and there, the objects he thought fit to adorn his villas.

M. De Petra has also illustrated two important busts: that of L. Calpurnius Piso, which till now had been called Seneca, and that of Aulus Gabinius. The bust of the supposed Seneca, to which Prof. Brizio had at first given the name of Philetius, and which, in want of something better, was afterwards baptized for Seneca, only because it had a beard, was generally held for the likeness of a Greek. But by dint of researches and learned comparisons, M. De Petra succeeded in identifying in it the figure of Piso, and that on the testimony of Cicero. The melancholy and excentric-looking philosopher, answering to the name of Seneca, appears in this bust but a man having a weak health, and so was, according to Cicero, Cæsar's father-in-law. Comparing Cicero's words with this bust, and accounting for the different temperaments of the orator and the artist, it may be observed that, — save more or less emphatic and violent expressions, as his oratory ire increased or abated—, Cicero exaggerates much less than it might have been expected of him, whilst the artist also, in his turn, attenuates less than it might be thought the ugly part of his model's face. It may be clearly seen

that he made the portrait of Piso, who was proud of his countenance that gave him the appearance of a philosopher, and who was pleased, as Cicero states, that his visage was *persimilis*. Two other busts were found in 1875 in a house of Pompeii, and both were also baptized Seneca.

A figure, almost inseparable from that of Piso in Cicero's invectives, is that of Aulus Gabinius. His bust is that of a man of an indolent and effeminate appearance as Aulus was. The chronicle of the time, that gave Gabinius the name of Catilina's wife, says he was so fond of dancing that, when he was already a consul, he often performed the part of a dancer in the banquets and festivals that took place in his house. Cicero's insistance to describe his head-dress makes him appear more like a mountebank than a consul. This bust reveals all the characters of the ambitious man who rivalled with Lucullus and who threw Rome into the maddest adventures.

The learned researches of M.M. Comparetti and De Petra induce us to suppose that all the other works of art found at Pompeii belong to Greece. Some documents assure that the Villa possessed 22 large bronze busts and 8 small ones. But, till now, only 13 have been ascertained, viz: an archaic Apollo, Doriphor, Amazone, Epicure, Ermark, Zeno, Ptolemy Soter, Ptolemy Philadelphus, a supposed Berenice, a supposed Sappho, Scipio, Calpurnius Piso and Gabinius.

Mercury reposing.

1 m. 4 high. Pl. I. Herculaneum.

Bronze statues of Mercury, of an almost natural size, are very rare, and there is perhaps no other as large as the present one. Mercury is represented quite naked, with wings at his feet, sitting on a rock, his right leg stretched out, his left one bent. Holding his body lightly bent forwards, he turns his head towards the right side, whilst his right hand is leaning on the rock and his knee sustains his left hand that grasps the caduceus, now almost wholly lost. Who could not recognize in this statue the messenger of the gods, on Mount Ida, and waiting for their orders?

This statue, of the time of Polycletus, was found intact at Herculaneum; it is one of the finest works of Greek art that has come down to us. It was discovered during the excavations made at Portici in August 1758, and has been illustrated in the great work on Herculaneum.

The drunken Faun.

1 m. 51 high. Pl. II. Herculaneum.

If it is true that drunkenness makes man stupid and ridiculous, this fact has never been more evidently illustrated than by the present statue representing a drunken Faun. Stretched on the skin of a wild beast, his left shoulder and arm leaning on a leather-bottle which he has already half-emptied, he is laughing at his own intoxication. Observe the two glands of his neck jutting and hanging out after the goats' fashion, a characteristic sign given to satyrs by ancient artists. The gesture of clapping one's fingers, uniting the thumb to the index, expresses the contempt one feels for all human things, when one is satisfied with one's own state. Aristobulus describes a statue of Sardanapalus making this gesture. The expression of motion that the artist has given to the whole is worth the spectator's attention, and the ondulation of the bowels full of wine heightens still more the merit of this splendid statue. It has been found at Herculaneum in July 1754.

The sleeping Faun.

Life size. Pl. III. Herculaneum.

We behold this Faun immersed in a sweet sleep. The rest after a day's work, the languour and quiet that sleep expands on all the members of a man are wonderfully expressed in this statue, which is undoubtedly a master-piece of Greek art. The nature of the Faun is indicated by two small, almost invisible, horns on the forehead. It has been discovered at Herculaneum in March 1756. It is of natural size.

Discoboles.

Pl. IV.

Gymnastics, held in so great an honour by the ancients, formed one of the most important branches of the education of youth. To throw the discus was a part of gymnastic exercises. These two statues, that make a pair, have been found in the Palæstra of the Pisos at Herculaneum. They represent two wrestlers, with their heads low, their necks a little retired in their shoulders, their bodies bent forwards, their arms and hands stretched out in the attitude of persons on the point of coming to blows. The Greek artist of these two statues has wonderfully expressed the indecision of the action. Though the custom of ancient sculptors to put glass eyes to their statues is little praiseworthy, still it cannot be denied that it added much expression to their works.

Dancing Girls.

1 m. 45 high. Pl. V. Herculaneum.

Among the important edifices of Herculaneum, the Villa of the Pisos, discovered near the Theatre in 1754, and illustrated by MM. Comparetti and De Petra, is one of those where more masterpieces of Greek art have been found, and, among others, these Dancing Girls, that may be divided in two groups of three each. The most beautiful are those who fasten with a clasp their gown above their right shoulder that remains bare. This gown was the *Tunicopallium*, that the Greeks called *Systide*, because it was formed of both a tunic and a pallium. These statues, representing women with naked feet, dressed with gowns that show every part of their body, with their heads encircled with a silver-band—perhaps the *tenia* given by Homer

to dancing girls—show us the dress particular to the dancing girls of the time. Another of these women seems to be preparing for dancing, because she moves her feet as to put herself in a proper position, while she raises a flap of her cloak. The heavy drapery of this last woman attests that she was covered with a warmer dress than that of her companions. Two others, having a more sedate air, are dressed in a more elaborate manner; their head-gear proves that their dress is archaic and that it is dependent on tuscan fashion. These six statues seem to have been worked after the etruscan mode; but they are certainly of Greek archaic workmanship.

Horse of the Quadriga.

1 m. 16 high. Pl. VI.

This splendid horse is one of the four horses of Nero's quadriga, found in 1739, at a short distance from the Theatre of Herculaneum. On the modern pedestal is the following inscription of the celebrated Mazzocchi: *Ex quadriga aenea splendidissima cum suis jugalibus comminuta ac dissipata superstes, ecce ego unus resto non nisi regia cura repositis apte sexcentis in quae Vesuvius me Absyrti instar discerpserat membris;* — which means: « Of this splendid bronze quadriga with its broken horses, I am the only remaining one. I am indebted for this good luck to the care of a king who ordered to reconjoin the six hundred pieces in which, as the members of Absyrtes, Vesuvius had reduced me. » This horse is of natural size. The elegance of its forms and the perfection of its execution give us an example of the Greek imitation in the times of Nero.

Camillus.

1 m. 42 high. Pl. VII.

This charming statuette sums up all the qualities of the most exquisite beauty. It represents a lad destinated to sacred functions. And as he is seen deprived of all sacred utensil, it is supposed that he is one of those young men, who — according to Athenæus 's statement—were exposed to a trial of beauty in order to be chosen for sacred ministeries. Some scholars say that this statue represents one of the ministers of the table. He wears a short-sleeved dress, bound tight round his waist, and reaching only above his knees. His hair is well combed and held on his head by a pretty fillet, a constant attribute given to these beautiful lads.

Alexander.

0,44 high. Pl. VIII. Herculaneum.

It is a small statue, highly esteemed on account of the rich trappings, incrustated with silver, of Bucephalus. The Macedonian hero is represented without his helmet, in a rich military dress, with his sword raised on high as if to strike an enemy. It has been discovered at Herculaneum on the 22 d October 1771.

Amazon.

0,40 high. Pl. VIII. Herculaneum.

Dressed in a short tunic, her head covered with a simple helmet, she raises her right hand, armed with a spear, as if to strike her enemy. The rarity of the subject represented makes the principal merit of this beautiful work.

Hercules when a Child.

0,95 high. Pl. IX.

This pretty statuette represents the god of strength, in the very moment when he stifles the serpents. The sentiment of strength is wonderfully expressed in the delicate members of the little god. Besides the beautiful workmanship of this statuette, its patina increases its value. Around the pedestal, the artist has placed the attributes of the god.

Narcissus.

0,50 high. Pl. X. Pompeii.

This statue, the most splendid antique master-piece extant, has been found, in 1862, in an unpretending private house at Pompeii. It has been perhaps conveyed there by the waters, or brought and left there by the person to whom it belonged. It surpasses in beauty all the other sculptures that come from Pompeii, and reveals the hand of a master-artist of the Greek school. All is admirable in it: a pure, tender, delicate style; a slender, soft form; a special care in all its particulars; a perfect workmanship in all its parts; an inimitable finishing. This unique statuette is 50 centimetres high. It represents a young man, standing naked, with richly ornamented buskins at his feet, his shoulders covered with a beast's skin, his head encircled with a wreath and lightly bent on one side. No finer bronze work has been, to this day, found in any place. No other metal statue has its hair, hand or feet wrought with so much care and delicacy, or expressed with so much grace. An open and artless face, curled hair, two silver eyes — presently missing — a head softy bent on a shoulder, the right hand and index stretched towards the same side, a mouth slightly contracted, give to the whole figure the attitude of a person listened to a far off sound. It seems to be hearing with pleasure an harmony that goes directly to its heart. If the sentiment expressed by the author is the one that we see in this statue, it may rightly be supposed to represent Narcissus, motionless and listening to the voice of the nymph Echo, who pines away with love for him and who fills mounts and vales with her desolate lamentations; but more recent studies lead us to see in it a Dionysius having a tiger's skin on his shoulders.

Dancing Faun.

0,66 high. Pl. XI. Pompeii.

This Faun, found at Pompeii in the tuscan atrium of the house of the same name, is of small but splen-

did proportions. It is one of the most beautiful bronzes found at Pompeii, and its perfect conservation heightens still more its rare beauty. One beholds in it such a perfect harmony in the parts of the body that it would almost be impossible to find it in nature. This Faun is naked and his head is crowned with pine-branches. He raises his arms and performs a drunken dance. His body has not the strength of a Hercules, but he equals by its elegance the Sleeping Faun of Barberini, that adorned the Gallery of the king of Bavaria.

Faun with the Wine-skin.

0,50 high. Pl. XII. Pompeii.

The year 1880 was a lucky one, for it witnessed the discovery of several bronzes that presently enrich our Museum. The Faun with the wine-skin is one of those bronzes. His head is crowned with a wreath; he holds the wine-skin on his left shoulder, while he keeps it under his arm, and he stretches out his right hand. The air of exertion and the look full of eagerness fixed on the liquor contained in the skin clearly show the state of intoxication of this adept of Bacchus. There are, among antique monuments, a great many fauns and satyrs with wine-skins: but the present statuette must be looked upon as one of the most important works of ancient art, though the Dancing Faun and Narcissus seem to be still superior to it. Observe the bold realism of this Pompeian Faun, with his reeling gait, and compare it to the classic forms of Narcissus. This statue served as an ornament to a fountain: the water ran from the skin and spouted in the form of a fan on the stretched fingers of the faun's hand.

Silenus.

0,62 high. Pl. XIII. Pompeii.

This statuette, famous for its artistic elegance, represents a drunken Silenus, crowned with vine-leaves. He wears a short tunic and seems tottering. A serpent twines around his left arm and raises above his head, so as to support, probably, a bronze or glass vase. Its base, adorned with vine-branches, was incrustated with silver. This fine statuette was found on the 21st May 1864 in the peristyle of an unpretending house of Pompeii. It is of Greek workmanship and has perhaps served for some rite of Bacchus.

The Fisherman.

0,53 high. Pl. XIV. Pompeii.

A delightful statuette for a fountain. In his right hand, the fisherman holds a basket in which there is a bronze fish; in his left one he has a fishing-rod. It is easy to guess the usage to which this statue was destined, viz: to decorate some fountain in a garden.

Cupid.

0,59 high. Pl. XV. Pompeii.

Here is another greatly characteristic statuette. It is Cupid in all the grace and elegance with which ancient artists represented the god of love.

Venus.

0,51 high. Pl. XVI. Nocera.

This pretty little figure, found in 1845 at Nocera, is very elegant. The goddess is covered from waist to foot by a drapery. She is beholding her face in a looking-glass. With her left hand, she supports the well combed tresses of her hair, while with her right one she seems to add some new ornaments to her head-dress. Venus has often been represented in this attitude, and the name of *Calicoma*, that is to say « with beautiful hair », has been given to her when so painted or engraved.

Fortune.

0.42 high. Pl. XV Herculaneum.

It was in April 1745 that this important winged figure was discovered in the excavations of Herculaneum. The Academicians of the time recognized in it the goddess of Fortune, because of the cornucopia or horn of plenty. Her dishevelled hair, her inspired face, her flying attitude, and the cornucopia that she has in her left hand are all evidences that she is the goddess that gives wealth and plenty to mortals.

Apollo.

1,45 high. Pl. XVI. Pompeii.

This statue of Apollo, found at Pompeii, is very beautiful. Apollo is almost entirely naked, save a little light drapery that covers a part of his back and loosely twines around his arms. His beautiful hair, graciously divided right and left, fall on his shoulders and on a part of his breast. The elegance of the form of this statue gives it one of the first places among celebrated sculptures. When it was found, in 1817, a foot and both arms were missing: a few months later, a hunter, chasing a fox, perceived a bronze foot and two arms of the same metal. He informed the authorities of his discovery, and the statue was then restored to its primitive state. This circumstance proves that Pompeii has been searched more than once. This statue is of Greek workmanship, and represents Apollo Pythian shooting his arrows against the snake Python.

Cupids.

0.45 high. Pl. XVII. Herculaneum.

These Cupids have a smiling face and their curling hair is graciously dishevelled on their forehead. They are leaning against a small column, supporting a mask or a vase. They were found at Herculaneum in 1751. Ulpian, when speaking of the different part-

of fountains, assigns them the following attributes: columns, statuettes and masks. These attributes must have been simple ornaments added to spouts. The head-dress of these Cupids is after the Greek fashion.

Apollo.

Pl. XVIII.

This Apollo, that some scholars believe to be a young Bacchus because of the thyrsus he holds in his left hand, is a statuette of a very nice workmanship. His hair is very artfully wrought; but it is so disposed as to suggest the idea that this statue is neither an Apollo nor a Bacchus, but rather a Dionysius.

Fortune.

Pl. XVIII.

This pretty statuette represents Fortune. The nice attitude of a dancing-girl or rather equilibrist — for her feet are lightly placed on a globe — is a symbol of the unsteadiness of fortune in this world. She wears a very beautiful necklace with silver dangling appendixes. She belongs to the type of the most refined art and is undoubtedly a true gem of sculpture.

Victory.

0,40 high. Pl. XIX. Pompeii.

This admirable statuette is very remarkable on account of the light drapery floating in the wind. Its big wings and its arm, girt with a bracelet set with a precious stone, give it a very strong expression. It belongs to the finest period of art. It raises on a globe, symbol of the world.

Gazellas.

0.98 high. Pl. XX. Herculaneum.

These bronze gazellas are very remarkable for the elegance of their form, the grace of their attitude and the purity of their workmanship. The *patina* is also very nice.

Horse's head.

0,60 high. Pl. XX. Naples.

This colossal Horse's head has its history. The horse, to which this head belonged, formerly rose on the Piazza del Duomo at Naples, as the emblem of the city. But in consequence of the superstitious adoration that its presence there produced among the people, the Cardinal Filomarino had it melted and converted into a bell, in 1652, and the only head was preserved. This head remained for almost three centuries in the yard of Palazzo Carafa and was at last removed to the Museum, while a reproduction of it was left in its former place.

So-called Bust of Seneca.

0,33 high. Pl. XXI. Herculaneum.

This bust, wonderful for its marvellous workmanship, has been till now held for the portrait of Seneca, on account of the movement of its lips and the excitement of its expression. But to-day, it can no more be taken for Seneca, for MM. Comparetti and De Petra have, in their book on the life in Herculaneum, demonstrated that this bust represents the owner of the Villa in which it was found, that is to say Gneus Piso, whose likeness, that Cicero has given in his harangues, perfectly corresponds with thsi famous bust. However Brizio insists on believing it to be the philosopher Philetus, whilst others tell it to be Philodemus.

Archaic Head.

0,54 high. Pl. XXII. Herculaneum.

Among the objects found at Herculaneum from 1752 to 1759, was this archaic head, which is of capital interest on account of its form and gear. A portion of the hair, curled and hanging on the forehead, surrounds the head in such a manner that the curls fall on the forehead, whilst the rest of the head remains completely smooth. It was at first believed to represent an Ethiopia; but having been considered that the hair-dress was the work of art and not of nature, it was observed that some people of Asia were wont to curl their hair. In any case, the first period of art is manifest in this very beautiful sculpture.

Plato.

0,59 high. Pl. XXII. Herculaneum.

It is a most celebrated bust. The attitude of the head indicates a deep meditation. Its long hair, held up by fillets, its beard combed after the fashion of the Persians, awake a doubt that it may be misnamed. Some scholars say it is the head of a Dionysius; others that of Christ. It is, at any rate, a remarkable work that one cannot see without admiration.

Sappho.

0,48 high. Pl. XXII. Herculaneum.

This bust, which is a charming one and undoubtedly of Greek origin, has also given matter to much study to scholars. It has been generally thought a portrait of Sappho; but it is not quite certain if it is not rather an ideal figure.

Helmet.

Pl. XXIII.

This bronze helmet, where we see Medusa's head engraved in relief and two dolphins on both sides, has probably belonged to some naval officer. Under the two dolphins are two small tubes destined to fix a bunch of feathers. On the top of the helmet is placed, in order to frighten the enemy, the head of

a griffin with big ears, such as it is described by Pliny. Two broad plates, placed under the coif, served to defend the warrior's cheeks: they were called cheek-pieces, and above them was the viser, destined to preserve his eyes.

Greaves or Leg-pieces.

Pl. XXIII.

Armours for the legs were, according to Pliny, invented by the Carians. They were generally made in bronze, and of an exquisite workmanship. It is for this reason that Homer calls them *Eucmenides*. In the two edges were adapted small rings, called *episfiria*, which served to tie the greaves to the tibias. Several masks adorn their surface; some of them are on a tripod, some others on a Bacchic basket; some have near them a club, some a pastoral crook. There are also a few arabesques, an eagle fighting with a snake, ears of corn nicely interwoven with oak and laurel branches, to indicate that the best use of bravery is the defense of the fields.

Helmets.

0,45 high. Pl. XXIV. Herculaneum.

Wonderful for its form, but still more for the bass-relief that adorns it, is the bronze helmet probably offered to a Roman conqueror. The two winged Victories that form a trophy, with shafts, dragon-shaped trumpets, greaves, lances and swords, show two tiaras from which rise dishevelled heads of hair as if they had been placed there with cut off heads. An open tiara, emblem of the royal dignity, covers the head of one of the kneeling figures, placed beside the victor, and which probably represents a monarch. On one of the lateral plates we see Minerva piercing with her spear the giant Pallante, whose feet finished in snakes, for he was one of the sons of the earth, the symbol of which was a serpent. On the opposite plate are represented three trees, a vase, a statue of Priapus, a thyrsus and some masks.

Looking-glasses and other various Objects.

Pl. XXV. Pompeii.

There is no other more elegant series of objects than those concerning toilet and domestic uses. Objects of this nature show how careful the ancients were of an artistic form even in the smallest things. There are, for instance, bronze looking-glasses quite remarkable for the elegance of their ornaments. The disk of the first is supported by a naked figure, with hands raised and feet placed on a tortoise (N° 1). The second has an artful handle, which ends in a bearded head, with long ears (N° 2). The third has a simpler handle, for it represents neither a human figure nor an animal. The fourth has also a naked male figure, leaning his hands on a sheep's head, an animal which is, as the tortoise, a symbol particular to Mercury. Other rectangular looking-glasses have no artistic importance. The other objects for women's use are ivory; among them are *pyxides* designed to contain needles and other bawbles. Observe the ivory *fibulae* or buckles.

Gladiators' Weapons.

Pl. XXVI. Pompeii.

This collection of antique weapons is very interesting. There are armours, such as breast-plates, helmets, greaves, thigh-pieces, adorned with bass-reliefs; round plates with Medusa's heads; daggers with ivory handles; lances, and belts; — the whole disposed in nice order to show what importance was given to an artistic death in the circus. Art gave to these weapons the luxury that was sought for in the combats of gladiators, for they were afterwards allotted to the victor.

Kitchen Utensils.

Pl. XXVII. Pompeii.

Ancient Latins lavished the most original artistic elegance even on the commonest kitchen utensils. So it is that from earth kitchen vases, they passed to bronze ones, in which they tried to reproduce a great many nice forms, from egg-shaped edges to handles ornamented with figures of heads and birds. The vases used to bake apples, very much used by the ancients for their dessert — according to the motto *ab ovo usque ad mala*, — are represented in this series of utensils. Other shell-shaped vases for pastry-work, and several others having the form of a chicken, or of a wild boar, or of a hare, served to bake some cakes called *cribone*, just as we do to-day with our kitchen forms.

Rhyton.

0,17 high Pl. XXVIII. Pompeii.

The Rhyton was a libation vase. Ours represents a stag's head with two horns that form the handles. Silver eyes are incrustated in it, and in its mouth is the hole through which, in this kind of vases, flew the wine. The colour of the bronze has a softness that imitates the delicate hair of the animal chosen to give its shape to this pretty cup. This nice object has certainly been made by a masterly hand.

Woman's Head.

0,26 high. Pl. XXVIII Pompeii.

A very original vase, striated with silver, representing a woman's head covered with a veil. It is very simple and elegant, and it attracts the spectator's attention on account of the domestic use to which it was destined.

A Bed.

0,52 high. Pl. XXIX. Pompeii.

This splendid bed has been found in the month of August 1868 in the *triclinium* of the house of Vibrius

at Pompeii with some other almost equal beds. It is supported by four rectangular feet. Long silver plates form its frame, and it is decorated with rich incrustations, likewise in silver. The head-piece is adorned with allegorical figures in full relief. One side shows Ampelius seizing a rabbit and offering it some grapes: the other a swan. Art had its place everywhere, and we may well imagine how splendid were the pompous beds of noble families, the beds for newly-married couples, on which the figure of the stork, the symbol of fidelity, prevailed.

Large bronze Tripod.

0.41 high. Pl. XXX. Pompeii.

It belonged to Greek art to create forms the most suited to the many wants of life. A vase that was to be put upon the fire was to have at least three feet. Hence the *libetes tripodes*, three-footed kettles. Afterwards consecrated to the use of temples, particularly to the rites of Apollo and Bacchus, and given as prizes to victors in the several games, they became objects of art, because of the luxury of their ornaments. So it was that some gold, silver and bronze tripods became famous. Ours is very beautiful, especially on account of its arabesques and figures engraved in relief. Its feet end in lion's paws and they are joined by elegant leaves substituted to the transversal bars, called *rhabdoi*. Its feet are supported by a plinth. On the outward surface of the feet we see some bearded heads of exquisite workmanship, on which are engraven three sphinxes alluding to the obscurity of the oracles that the Pythia pronounced when on the tripod. The edge of the vase has, on its outward side, some festoons and bulls' skulls. These emblems serve to recall to our mind that tripods were also designed to receive the blood of the victims when some oath was pronounced.

Bisellius or Consular Chair.

Pl. XXXI. Pompeii.

These two *bisellii*, found at Pompeii, are almost like in their form as well as in their ornaments; they only vary in their dimension. Both are in bronze, adorned with brass and silver incrustations. They are borne by four spherical feet, and divided into two compartments by a metallic partition. In the superior compartment, from the centre of the middle partition, come forth two bars ending in volutes and serving as supports to the superior angles. The larger one has two harnessed horse's heads; on the inferior volutes are two busts of Fauns; on the reverse two goose's heads. These two chairs are remarkable for the perfection of their workmanship.

Chandelier.

1,22 high. Pl. XXXII. Pompeii.

This chandelier, found at Pompeii en 1812, was probably the property on an adept of Bacchus, whose figure may be seen on the basis, together with some other emblems. On a rectangular plinth, supported by four lion's paws, which are borne by the same number of spherical plinths, raises a rectangular pilaster, ending in an artful capital. On the anterior side of the pilaster is a Bacchic woman's mask, showing a pretty face and beautiful hair; and on the opposite side, a bull's skull. From the tops of the abacus come forth four carved branches, and from these hang four *lucernae* with two lamps each, also antique, but that were not found in the place where they are now admired. On the plinth, there is an inlaid figure representing a vine: its leaves are in silver, its trunk and grapes in brass. On the right side, there is an altar with some wood and fire on it; on the opposite side a child or Bacchic genius riding a tiger. All the parts of this lustre are wrought with the utmost art and delicacy.

Chandelier.

0.34 high Pl. XXXIII. Pompeii.

It imitates a basis of three stairs, supported by four bull's feet, that are borne by as many small circular bases. On it stands an old, bald-headed, long-bearded Silenus, with a cloak covering his shoulders, and with shoes on his feet. On his head are two supports that hold two ornamented disks. Between the two trunks sits a bird very like a parrot. This chandelier is of an exquisite workmanship.

Chandelier.

0,28 high. P. XXXIV. Pompeii.

It would be difficult to find a greater simplicity and more elegance than is displayed in this chandelier. The shaft is formed by the trunk of a liliaceous plant, which divides into two branches supporting, instead of flowers, two trays designed to bear two *lucernae*. On the basis of this plant is sitting an old man who tries to pour some wine, from the opening of a skin, into a cup or vase that he was certainly holding in his right hand. This old man is Silenus, the companion of Bacchus, the eldest of Satyrs. This old man's figure, so full of merriness, is an appropriate sight in the midst of Bacchic meals.

Thermaterion.

0 31 high. Pl. XXXV. Pompeii.

The form of this object is quadrilateral. On the right side it finishes into a semicircle that is much higher than the rest. On its end there are three birds with their necks hanging on their breasts: they can in this manner support some vases in order to cook eatables. The whole machine is borne by four feet, that represent sphinxes with women's breasts and bull's feet. But its nicest ornament is a kind of circular tower, adorned with a mask on its superior part and with a pretty semi-bust on the coverlid. This machine was destined to contain water and have it

heated. The cock, in the shape of a mask, that is to be found in the semi-circle, served to let it out. The ancients called this machine a *thermaterion* or *caldarium*. Many shops of Pompeii possessed such accommodations on the bars of their numerous *termopoli*, kind of coffee-houses of the time.

Vases.

Pl. XXXVI. Pompeii.

These vases, which the ancients used instead of vessels, present now a long handle, crooked at its extremity so as to be fit to be hung up, now a short one, with a hole in it, suited to the same purpose. Some of them belong to the series of those that were called *capedines*, *capes*, and *capulae*, or *simpula* and *simpunia*, and that were designed to take liquids from larger vases and to use them as drinking-glasses. But if we now know the use and name of these little vases, we are still ignorant of their etymology. All these vases, though common objects destined to vulgar usage, such as to carry water, to cook apples, to boil water, and so forth, distinguish themselves by the elegance of their form and the finishing of the least particulars.

Suspended Lucernæ.

Pl. XXXVII. Pompeii.

These *Lucernae* took different names according to the number of sockets that they had. So they were called *bilicne* when they had two; *trilicne* when they had three. In one of them we see an ornament consisting of two heads, adorned with *calantina* that seems to come from two festoons disposed in a circular form. Three little chains tied to the rostrum held it suspended; the third chain served merely as a support to the coverlid of the *infondibolo*.

Among the ancients, the bad smell of an extinguished lamp was held not only as disgusting, but also as unhealthy, so as to cause epilepsy. They said: « let the lucerna go to sleep », when it was left to go out of itself. Other lucernae, with two, four, eight sockets, were more or less decorated with pretty ornaments.

Supports for Lucernae.

Pl. XXXVIII. Pompeii.

Greek writers inform us that supports for lucernæ were called *lychnii*. The superior part of a support on which the lucerna was placed was the *pinacion* or *pinaciscion*. One of the *lychnii* has three lion's paws which served it for a support. A chandelier in the shape of the trunk of a tree is very remarkable on account of an accurate imitation from nature. It is one of the most frequent forms used for candlesticks.

Lucernæ.

Pl. XXXIX. Pompeii.

The variety of models of lucernæ would be unbounded. But wishing to stop at the commonest, we see in the Pompeian collection lucernæ provided of a little chain to which a lid is tied; some lamps decorated with festoons and masks or surmounted with Cupids; or ciseled branches that bear up some disks; several others with two, three, four, ten sockets, and even more; with dolphin's heads, shells, snails, and so forth. It is the genius of art that inspired the workman and refined the taste in the most vulgar objects of domestic life.

Quadriga Vase.

0.53 high. Pl. XL. Pompeii.

This vase attracts attention by its strange form. It is long, it has a narrow neck, to which is applied a handle that leans upon the paunch of the vase and takes the form of a grossly-formed quadriga. The usage to which it could be employed is unknown. Some ascribe it to religious rites; some others say it was used to pour out, by means of a small and narrow hole, into libation cups, the liquor it contained.

Vase of Cornelia Chelidone.

0,49 high. Pl. XLI. Pompeii.

This very elegant bronze vase is admirable. It has silver ornaments. It is also very artfully decorated with animals, masks adorned with foliage, fillets and meanders. The epigraph engraven on its both handles is worth mentioning: « *The mistress of this urn was Cornelia Chelidone.* »

Caldarium.

0,51 high. Pl. XLII. Pompeii.

This vase excites much interest on account of its elegant ornaments. Its main body has a spheric form, it is horizontally cut in the part that has the shape of a mouth, and is divided into twelve vertical compartments. It contains in its centre a furnace destined to heat the liquid that was poured into the surrounding cavity. The opening is covered by two coverlids, one of which, with a hole in its centre, is movable and leaves the mouth of the furnace open; the other has a conic form, with hinges, and serves to shut entirely the mouth of the *caldarium*. It is supported by three lion's paws, sustained by three small circular bases, and has two nice handles with elegant volutes.

Scales and Measures.

Pl. XLII. Pompeii.

In ancient times art entered everywhere. Even in so simple objects as scales and measures, they required an artistic shape, and manufactured pretty little chains, hooks and clasps, or *sferomi* and *equipondii* as they were then called. The prettiest of these scales have girls' heads and a satyr wearing a tiger's skin.

Candlesticks.

Pl. XLIII. Pompeii.

These candlesticks that supported one lamp served to adorn and lighten the corners of the rooms. They were sometimes interwoven with garlands of flowers. One of them, found at Herculaneum, had the peculiarity, that it could be folded in three parts. The form of these candlesticks was very elegant, for they always revealed the artist's fancy. These candlesticks remained very often in the corners of the rooms as a simple ornament; and sometimes— as we have already said — they were decorated with festoons of leaves and flowers that went from one to another.

Milk-pot.

1.26 high. Pl. XLIV. Pompeii.

This vase has the shape of a buskin. Underneath it, it has a small basis, and its edge is elegantly decorated with a double row of ovolos. But the most singular thing in it is its handle. It consists in a crooked branch, having several leaves, and leaning on two cornucopias. On the edge there are two artful figures of goats crouching and looking at one another, and, lower, amidst acantus leaves, is to be seen a little winged Cupid, holding between his hand an object like a wine-skin. This vase has probably been used in religious rites. Some scholars say it is simply a milk-pot. Others think that the little fellow represents Psila or a winged Bacchus. The goats, consecrated to the god of wine, induce us to think we have before us a sacred vase destined to Bacchic libations.

Vase with an Eagle.

0.30 high. Pl. XLV. Pompeii.

This vase has a beautiful handle shaped like a swan with stretched wings. The inferior part of the bird comes out of an open flower, by which the handle remains fastened to the body of the vase. On the edge is an eagle. Here and there, some silver incrustations may still be seen. The eagle is so happily placed that it produces a grand effect and gives an elegant appearance to the whole.

Dante Alighieri.

0,33 high. Pl. XLVI. Pompei.

This bust belongs to the Renaissance. It is believed that the mould of this wonderful bronze has been taken on the very face of the greatest of Italian poets. There is so much truth and expression in his eyes, that it seems to be living, and not only in flesh and bones, but with the expression of a deep sentiment. Its workmanship is so perfect that this bust may well be said to be a gem of art, nay, one of the most precious objects of our National Museum. The following anecdote is the proof of what we state: When Margaret of Austria, the widow of the Duke Alessandro de' Medici, was given by her father, Charles V. in second marriage to the Duke Ottavio Farnese, the wary Emperor kept this splendid bust, as a security for the portion that the bride brought to the House of Farnese.

Bronze Brasier.

0,19 hig. Pl. XLVI. Pompeii.

The comfort, economy and elegance that we find in the simplest and most vulgar domestic objects give us an adequate idea of the life of the ancients. So, for instance, this square brasier represents a fortress surrounded with embattled walls and with four towers, also embattled, that raise on the four corners and are sustained by four short pilasters. Each of these four towers is provided with a covercle, that can be lifted up to pour water in, and then lowered again in order to keep it hot. On one of the sides of the perimetre of the walls is a little pipe with its cock, from which hot water could be taken when wanted. On both lateral sides there are four bosses, from which are hanging four hooks, so that the brasier can be easily carried from one place to another. In short, the artist who has made this object has worked to the utmost of his power to make it both useful and beautiful. These kinds of brasiers were called *miliarii*; they were very common and were to be found in all the *termopoli*. Later, at Rome, luxury and immorality found their way to these places of rendez-vous, which were like our modern eating-houses, a fact that proves once more that we have invented nothing, but only given new names to old things. But, undoubtedly, in ancient times, art held a higher place than it does at present.

MARBLES

Greek sculpture, of which our Museum possesses so many remarkable specimens, owes its origin to the old civilisations of Asia, and, more particularly, to Assyrians and Phœnicians. This assertion can now no more be put in doubt, thanks to recent discoveries made by modern archeologues. The originality of a nation does not consist in the fact of its having, more or less, borrowed from those civilized nations with which it has had more or less contact, but rather in the fact of its having assimilated the different heterogeneous elements and founded them in so harmonious and perfect a manner as to obtain an art quite distinct from all others. Greece was not satisfied with impropriating to herself the ideas of other nations, but she has transformed them. Greece found a multitude of inspirations in Homer's poems, for epic poetry was the work of Ionians. Greek artists found in Homer's poems all the best and highest sentiments

and episodes that their religion and history offered to the adoration and admiration of the world. Later Dorians made of Greece a nation of athletes and prepared, with the institution of the Olympian games, the apotheosis of beauty, and the sentiment of beauty became the soul of Greek sculpture.

The Romans ran over the same road, but in an inverted sense: they imitated Greeks, but they never reached the perfection their masters had attained. We have the visible proof of this assertion in the many objects, due to Greek and to Roman art, that our National Museum possesses.

We possess works from the time of Phidias, and passing through a splendid series of magnificent sculptures, we have before our eyes the best that Greek and Roman art can offer. And it is with a legitimate pride that we can say, without fear of being contradicted, that no Museum in Europe possesses so many bronze and marble masterpieces as ours.

Psyche.

0,99 high. Pl. XLVII Capua.

This fragment of antique sculpture, so justly praised by artists and so often studied and described by archeologues, has been much spoken of. But, unluckily, mutilated as it is in all senses, deprived of any anterior mark, of any distinctive symbol that might in some manner indicate what it could represent, this trunk can be described only on a very few probable evidences. Uncertainties are so numerous in this marble that, while revealing an origin that ascends to the most flourishing epoch of Greek plastic, it is very difficult to state to what school it belongs. The difficulties to explain this fact derive, for the greatest part, from the restorations that have been still more prejudicial than the damage it has suffered in the amphitheatre of Capua where it has been discovered. This statue, very probably placed, with many others, as a decoration, under one of the arcades of the second and third order—for the amphitheatre possessed three orders of arcades — has certainly been thrown down and broken during an earthquake that shook the whole edifice. It became then a mere trunk, such as we see it now, and it was attempted to replace the missing parts: the top of the head, sawed in order to add the skull that had been broken, and the smooth surfaces of the arms, shoulder and back, as well as some holes here and there, are evident traces of a work of recomposition, undertaken in a time that is already very far from us. This work has probably been undertaken during the reign of Adrian, because we know that this Emperor had given orders, after the earthquake, to restore the whole edifice. And as but very few remains of Adonis and Venus have reached us, we may well suppose that this trunk has also been mended anew in modern times.

Some scholars believe that this marble does not represent Psyche, but Venus, who, coming out from her bath, holds up her gown with her left hand, whilst the right one makes something to one of her feet that was placed in a higher position than the other. Welcker surmises that this statue was one of those numerous tragic figures, of which Greek art has bequeathed us so many copies.

And still, this ideal figure, of the purest Greek plastic, can only belong to a type like that of Psyche. It has not the voluptuousness of Venus: all is grave and serious in it. It is a beauty that does not excite sense, but rouses intelligence. There is a Pompeian picture that is much like it; it could possibly be the copy of one of the masterpieces of Praxiteles, whose precious qualities are all represented by this beautiful trunk.

The Venus of Capua.

2,22 high. Pl. XLVIII Capua.

This splendid statue, saved from the ruins of the amphitheatre of Capua, has at first decorated the Royal Palace of Caserta; it has thence been carried to the National Museum of Naples. Though inferior to Psyche, at least in its technical part, it is of no less importance for the history of antique plastic, so much more as it is better preserved and furnishes us with surer evidences. The artistic idea that has inspired this statue and the historical conditions under which it has been executed, are very interesting to study. The semi-nakedness of this statue, the freshness of this young woman's virgin body, the scanty development of its shoulders, the suavity of its neck, the roundness of its eyes, the helmet that is seen under its left foot, all suggest the idea of Venus. But as the mythes of this goddess are very numerous, one may well ask: Which did the artist mean to represent? The restoration, made by the sculptor Brunelli, has effaced the traces of the two feet, placed in such a manner as to suggest the presence of another figure placed opposite to the one we have now before us. Conceived in her intimate connexion with the god of war, Venus becomes martial, and her features are then those of a heroine. Such is the type of warlike Venus, which is so often found sculptured or engraved on monuments and stones, and which the Greeks called Νικηφόρος and Romans *Venus Victrix*. According to Finati, the prevailing idea in Brunelli's restoration is the predominance of Venus over Juno. But such an idea had never crossed the mind of any poet of ancient times. And this idea once put aside, we can think to nobody else but to Mars. Among the statues preserved in the Louvre, there is one, known under the name of Vénus d'Arles, which is much like ours, but not knowing whether the former has been inspired by the same idea, it has been conjectured that our Venus held in her hands the shield of Mars. This hypothesis would explain the inclination of her body towards the right side, an effect of the weight of the shield, as well as the presence of the helmet under the feet of the beautiful goddess. Millingen has called the attention of archeologues on the close analogy between this statue and a figure engraved on a coin of Corinth, representing Venus in the act of behold-

ing her face in Mars's shield. Others believe that the disappeared statue represented Cupid, happy of the victory won by his mother, and towards whom the fair goddess held out her right hand in order to draw him to her and show him the weapons of Mars, whom she had disarmed. Frederichs believes it to be a Roman sculpture executed after a Greek original, not anterior to the Alexandrine epoch, and as it made a part of the decoration of the cirque of Capua, he supposes it to be contemporany to Julius Cæsar.

Venus Callipyge.

1,48 high. Pl. XLIX Rome.

This statue is famous. It has been given the name of *Callipyge* on account of that part of her body that is presented uncovered. Winckelmann says this statue represents the goddess of beauty. Panofka and Gerhard, in their descriptions of the Naples National Museum, do not gainsay that it represents Venus, and add that, perhaps, Syracusans built her a temple after the challenge, that, according to the statement of Athenæus, took place in their town between two beautiful women, who appeared before the public with their naked backs turned towards the spectators who were to judge of their charms. In any case, there is no doubt that this Venus is worthy of the finest times of Greece, and that it has certainly been sculptured by a mastery hand. This statue, found in the Golden House of Nero, has formerly belonged to the Farnese Collection.

Faun and Bacchus.

1.77 high. Pl. L Rome.

It seems that our group represents Bacchus at Naïssus, where he is dancing with one of the companions of Silenus. The motion of both figures is so well expressed that the whole composition produces the nicest effect. Both personages look at one another with the most humorous smile of complaisance and affection. The Faun raises his face towards his merry companion, who turns down his head towards the Faun. Bacchus holds his hair with his left hand, and shows him with his right a bunch of grapes, as if he were irresolute to give it to him or not. The various Bacchic symbols seen on the trunk over which the Faun is leaning, and the existence of other similar groups, have guided the sculptor who has restored this beautiful work.

Minerva.

2,40 high. Pl. LI Rome.

This beautiful statue shows us the goddess Minerva, armed cap-a-pie, but in the attitude of reposing. She is leaning on her lance; her noble head is protected by a splendid helmet, decorated on its top by a sphinx, and by two winged Pegasusses on both sides. The sphinx, as is well known, represents prudence, and the two winged horses temerity. The two lateral parts of the helmet that covered the cheeks are raised, so as to show that the goddess is taking a moment of rest after some obstinate struggle, perhaps after the battle the gods had to fight against the Titans. Terrible is the shield that covers her virgin breast, which seems to heave still under the violence of a deep emotion, while the interwoven snakes seem to move around the head of Gorgona that is in their middle. The gown and particularly the mantle of the goddess are raised, so as to suggest the idea of a person reposing after heavy hardships.

It were difficult to say whether this statue may be ranked among the masterpieces of antique sculpture; but there is no doubt that the severity of its form, the majesty of its lines, the elegance of its drapery give it a highly decorative appearance, — which suggests the idea that it has been designed to be placed into a niche, in which it could be seen to its greatest advantage.

Juno.

2,40 high. Pl. LII Rome.

This Juno is one of the finest figures with a drapery that antiquity has bequeathed us, and if time had conserved its right arm and left hand (that were already restored when found) we might put it in the number of those that have reached us in the best conservation, for, in its remaining parts, it is perfectly intact. The goddess has an imponent attitude, with her right hand raised on high to support the sceptre, the customary emblem of the Queen of gods. She wears a long and transparent tunic, the superior part of which, not covered with the pallium, lies so loosely on her body, that it reveals all the beauty of the members of the woman. Her majestic forehead is surmounted by the royal diadem, that is held by a fillet in the shape of a net that surrounds and supports the fair hair of the goddess on the posterior side of her head. The beauty and majesty of her large eyes add still to the merit of this statue, that certainly remounts to the most prosperous times of Greece.

Æschines.

2,40 high. Pl. LIII Herculaneum

Some scholars think they recognize Aristides in this splendid statue: but it is evidently an error, though it is a pretty general one, for many persist to take it for the portrait of Aristides the Just. The left hand of the celebrated orator, concealed under his mantle, is placed on the hip; his right arm, wrapped up in the mantle, with the hand that is scarcely seen, seems to indicate that he is going to speak. The head, almost wholly bald, the calm face, and the natural expression of the whole, make of this statue a masterpiece of classical verism. The statue of Sophocles, presently in the Lateranian Museum in Rome, is much like it. It has been found at Herculaneum.

Atlas.

1.8- high. Pl. LIV Rome.

This allegorical personage, bowed under the weight of the world, is kneeling with his left leg on a rock, while his two raised hands support the globe, towards which he turns up his bearded face. The contracted muscles of his chest, the stretched ones of his back, all his members strongly shrunk show marvelously well the effort that the artist meant to express. This statue, of the highest importance for the history of astronomy among the ancients, has been much studied by archeologues. It is attributed to an epoch anterior to Adrian, because the figure of Antinous is not to be found in it.

Nereid.

1,33 high. Pl. LV Naples.

This nice statue, representing a Nereid sitting on the back of a sea-monster, has been found in the Villa of Lucullus at Posillipo. Some presume it is a Greek sculpture, but the mantle that floats round the sea-nymph has been added in a later time.

Apollo playing on the Cithern.

2.10 high. Pl. LXI Rome.

This porphyry statue, of a bigger size than nature, is almost entirely restored. It belonged to the Farnese Collection. It has been the subject of long discussions among scholars and artists. It has been discovered near Rome, mutilated in all its extremities. People thought at first it was the statue of a woman (a mistake engendered by the long gown that it has on); but after a more accurate examination, it was ascertained that its members were those of a man, and it was first thought that the statue represented Pindarus sitting on Parnassus. Its tunic with ample folds is the theatrical gown called *orthostade* or *citharquedié pallium*. It was the sculptor Albaccini who hit upon Apollo playing on the cithern. He restored the missing extremities, carving them in white marble; he put a laurel crown on his head; and expressed in a very satisfactory manner the poetical inspiration that animated the god, to whom he also gave the lyre or cithern that he now holds in his left hand. These modern additions agree perfectly with the ancient parts, and Albacini has blended them so well together that he has succeeded in creating a harmonious whole. The difficulties that the ancient sculptor had to vanquish in order to sculpture in a block of porphyry are very great indeed. The chisel, guided by a skilful hand, has transformed hard porphyry into soft clay, whilst the art of carving hard marbles has been lost among us. The reason is perhaps in the fact that the ancients did not recede either before long work or before expense when a work of art was to be achieved. This statue is, in any case, one of the most beautiful of those made in hard stone, and it is to it that we may rightly apply the well known phrase: « Here matter has been mastered by work ».

Archaic Diana.

1,13 high. Pl. LVII Pompeii.

This statue, celebrated on account of its archaic style, shows the connexion there is between religious and mythologic genius. The type, expression of the face, head-dress, attributes, attitude, all take a different form in the hands of the artist, according to the idea that inspires him. The name of the goddess represented by this statue is Artemis, which means the unviolated one, the pure virgin. This ideal figuration first appears in the times of Phidias and Praxiteles, at first dressed and covered with ornaments, but later represented almost naked. The precise spot where this statue has been found in 1760, is unknown. Some say it was discovered at Herculaneum, others at Torre del Greco: some others at Torre-Annunziata, and lastly some at Pompeii. But it seems, by a report given of the excavations made on the 19 July 1870 in a house situated on the southern side of Pompeii, that it is in this last town that it has been found. Winckelmann, who was just then travelling in Italy, mentions the fact in one of his letters, but he gives the year 1761 for the date. He describes it placed in a little temple of Etruscan style. This statue, with its artless and primitive smile, needed no restoration, and save the almost total destruction of the colours of which a feeble trace only remains, it is such as it was in ancient times. In spite of its archaistical style, it may well belong to a still more antique school; but no one doubts of its pure Greek origin. In fact, it offers a striking contrast between the common archaic type and some traits due to a much abler hand than is generally found in primitive times.

Farnese Hercules.

2,99 high. Pl. LVIII. Rome.

Winkelmann ascribes to the author of this statue the idea of representing Hercules reposing after his victory in the Garden of the Hesperides: the apples he holds in his right hand seem to indicate this meaning. Others think that it represents the demi-god after he had killed the lion of Nemea. Our opinion is that the artist's intention was to represent simply Hercules with the attributes of his strength.

Much has been written on this celebrated statue. Modern scholars have been at a loss to explain the silence held by ancient writers on the celebrity of the artist, who, it seems, was *Glycon*, if we are to believe the inscription engraved on the stone that supports the club: ΓΛΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΕΙ. The same name is written under a bass-relief representing Hercules standing before the hermes of a satyr. (Reported by Boissard. See Winckelmann). This statue is the

same that Caracalla caused to be brought from Athens to Rome, to have it placed in his Thermæ.

It is said that the Pope gave orders to Michelangelo to restore it. The great artist accepted at first, but after having modeled the legs, he put them at their place, and beheld his work for some time, when seizing at once a hammer, he broke the newly-made legs, exclaiming: « I am neither able nor willing to make a single finger to this statue! » Guglielmo della Porta was then charged of its restoration. He fulfilled it with honour, and his work was praised for two centuries, when the original legs having been found in a well, three miles distant from the place where the statue had been discovered, prince Borghese sent them as a gift to the king of Naples; and Hercules became then such as he primitively was. The only left hand, that was missing, is in plaster; it has been modeled by Tagliolini.

Flora.

3,35 high. Pl. LIX. Rome.

The colossal statue of the goddess of flowers is, in spite of its big proportions, full of grace and elegance. The drapery is so light that it seems to be a true veil, so true it is that ancient artists understood modeling better than modern ones. The forms of the body that appear in all their splendour from underneath the gown, the nice attitude of the head, and the grace with which the goddess offers flowers, give to this statue a matchless charm and beauty. If it is not the work of Praxiteles himself, it must in any case be ascribed to the very best epoch of Greek sculpture. It has been found in Caracalla's Thermæ, in 1540, together with the Farnese Bull and Hercules. Guglielmo della Porta restored its head, its legs and its right arm, the one that sustains the flowers. It is one of the most important statues of our Museum.

Farnese Bull.

3,12 high. Pl. LX. Rome.

It is the classic masterpiece of the Greek sculptors Apollonius and Tauriscus. It has been mentioned by Pliny, though the fact has been called into question by several writers of the last century. The group represents the dreadful execution that Amphion and Zetus, sons of Antiope, prepare to Dirce, in order to avenge the affront offered by her to their mother. This precious monument was conveyed, as Pliny states, from the island of Rhodes to Rome, and it is believed that Asinius Pollion, a brave warrior and a great amateur of fine arts of the epoch of Augustus, had bought it, with the best statues then extant in Greece, in order to exhibit them to the public. When the group was found in Caracalla's Thermæ, under the pontificate of Paul III. of the House of Farnese, it was greatly damaged; its restoration, undertaken by the Milanese sculptor Giovan Battista Bianchi, is not perfect. There is a great truth of expression in the attitude of the several persons that compose the group. Amphion and Zetus, almost completely naked, stir up a wild bull, to whose horns it seems that Dirce is to be tied by her hair. One of her servant-maids, placed on the posterior side of the group, and a pretty boy, sitting on a stone, behold the dreadful scene, while a dog is barking and rushing forward. Amphion holds with his right hand one of the horns of the bull, while he seizes its muzzle with his left hand. On the opposite side, Zetus, having taken hold of the rope tied to the head and horns of the animal, draws with force towards himself the furious quadruped that rears up on high his fore legs. The victim is falling backwards and vainly tries to escape from the fore hoofs of the bull, that are going to crush her.

Trunk of a Figure.

0,97 high. Pl. LXI. Rome.

This trunk has belonged to a sitting figure: the vivid movement observed in all its parts, the morbidness of the sculpture and of the forms, especially on the anterior side, induce us to suppose that it is a fragment of the good Roman school.

Nonius Balbus, father.

2,15 high. Pl. LXII. Herculaneum.

Marius Nonius Balbus, of the great Nonius family, was successively a Pretor and Proconsul. He had a basilic, a theatre-gate and several edifices built in Herculaneum at his own charge. In token of gratitude, the Municipality of that town raised him a statue, as also to several other members of his family. The present and the following statues have been found in the theatre of Herculaneum, and formed one of its principal ornaments. This statue of Balbus father is considered as one of the best portraits of Roman workmanship, executed in the first century of the Christian era.

Balbus, son.

2,15 high. Pl. LXIII. Herculaneum.

This equestrian statue, found in the theatre of Herculaneum, and precisely before the proscenium, is one of the most important known to this day. It represents Marius Nonius Balbus, son to the foregoing, as may be read in the inscription engraved on the pedestal. He is on horseback, without any saddle, according to the Greek fashion. With his left hand, he holds the bridle, whilst he raises his right one, as to greet his fellow-citizens who pay him their homages.

The noble magistrate is covered with a short tunic and a plate-armour. The horse is being stopped, as is indicated by the stiffness of the bridle. This statue was among the first discovered and formerly belonged to the Portici Museum. During the revolutionary troubles of 1799, a cannon-ball reduced to pieces the head of Balbus *juniore*; the sculptor Brunelli picked up its fragments and restored it to the state in which it is now.

Antinous.

1,90 high. Pl. LXIV. Rome.

The artist who has carved this statue had in his mind to make the likeness of a very handsome young man, and to give him in the same time the features of a god. These human and divine characters are seen mingled in it, so as to give to Antinous that heavenly stamp, that « beau ideal », that, according to the ancient Greek masters, was the characteristic sign of gods. Antinous is standing, with his forehead slightly lowered and marked with that sadness that is never failing in the portraits of that young man, and that so strongly contributes to give him the severe and thoughtful beauty that distinguishes him. If his legs and arms had not been a modern restoration, we should have a true masterpiece of ancient art. Such as it is, it is a famous statue, worthy of its fame.

Adonis.

2.25 high. Pl. LXV. Rome.

The fillet that surrounds his head is a characteristic sign, by which Adonis may be easily recognized. The adoration of which he was the object, and the religious festivals instituted in his honour have multiplied his statues. Happier than Hippolyte and Cefalus, both hunters like himself, divine honours have been paid to him. The graceful attitude of his whole body, his back slightly bent forward, so that his head is a little bowed down, the wonderful freshness of all his members, all this elegance that attracts the spectator's attention and admiration, give to this statue the first place among works of the second order. It has been found in the amphitheatre of Capua; and it bears witness, together with all the other objects found in the same place, of the flourishing state of arts under Adrian. The legs, with a part of the thighs, the trunk of the tree with the quiver and bow, the right hand and the left arm are modern additions made by the sculptor Andrea Cali, father to Antonio, who executed, after Canova 's death, the equestrian statue of Ferdinand I.

Diana of Ephesus.

2,03 high. Pl. LXVI. Rome.

This statue, in which the nicety of Greek art has been called to adorn—but without debasing itself—the symbolic and monstruous type of an Asiatic divinity, is the one that was worshipped in the famous sanctuary of Ephesus. The many orders of breasts that overcharge the chest of the goddess, and the figures of animals that cover the scabellum that inwraps the inferior part of her body, are a symbol of living and prolific nature. The lions and turreted crown give her a likeness with the Phrygian Cybele, while the glory around her head caracterizes her for a lunary divinity.

Æsculapius.

2,30 high. Pl. LXIII. Rome.

This statue is one of those that seem to reproduce the type of the portrait executed by Pyromacus for the temple of Pergamus. It was found in the Tiberian island, and this circumstance recalls to the mind what Valerius Maximus relates when he says (when speaking of the plague that raged at Rome in 161) that the consuls Lucius Posthumius and Caïus Junius Brutus were ordered to consult the sybilline books and found in them that the only means to put a stop to the scourge was to transfar Æsculapius to Rome. Ten of the principal Roman citizens were then sent to Epidaurus, where, at their arrival, Æsculapius, according to Ovid, showed himself to them and revived their courage with his promise to go with them under the shape of a serpent. It was then that a statue was raised to him in the Tiberian island in order to thank him for having freed the Romans of the plague. The style of this statue feels already the influence of the beginning of the decline of Greek art, which, according to Pliny, began to decay, towards the 120 th Olympiad, under the successors of Lysippus and Apelles.

Cupid and the Dolphin.

1,70 high. Pl. LXVIII. Rome.

Seeing this group we cannot help remembering the legend of that young favourite of Neptune, who had wings, and who, when he was willing to go anywhere, took the god's chariot, or ordered a dolphin to carry him. The great elegance of this group consists in the relaxation in the members of Cupid, who allows the fish to wrap him up in his folds. It is very likely that this nice group has served as an ornament to a fountain.

Agrippina.

0,98 high. Pl. LXIX. Rome.

The thoughtful and melancholy attitude the artist has given to this statue has suggested the doubt whether he had in mind to represent Agrippina when a victim to the ferocious envy of Tiberius, or when weeping over the loss of Germanicus. Seeing her sitting thus, with her head hanging down, her visage full of sadness, her hands joined and abandoned on her knees, her feet crossed and stretched, we understand that she is invoking death, the only means to be united again with her dear husband. The Roman matron is clad with a light tunic and a cloak, that, descending from her shoulders, covers her thighs and legs with its folds. Observe the buttons that hold the sleeves open on her arms; and the too accurate symetry of her head-dress, the work of art and not of nature. The chair on which she is sitting is elegant but simple, and without lateral arms as the one on which is sitting the Agrippina of the Capitole. We could censure in this work of the Roman art too great a severity of

the head, contrasting too strongly with the fresh youth of the other members: true it is that grief is only seen on the features of the face, and leaves no trace on the rest of the body.

Electra and Orestes.

1,30 high. Pl. LXX. Herculaneum.

One of the most vivid subjects of Greek art is the vengeance meditated against Clytemnestra by her two children Electra and Orestes. It is well known that Orestes, prompted by Apollo's oracle, killed his own mother with her lover Ægisthus. Our group represents the brother and sister, speaking together, near their father's tomb, of the necessity of appeasing the ghost of Agamemnon by an exemplary vengeance. Both are standing. Electra has the royal fillet on her head, and is dressed after the Greek fashion; she has on her right arm a cloak that descends along her back and is then wrapped around her left arm. Orestes is quite naked and has no other distinctive mark than the royal diadem he wears on his head. The expression engraved on the countenance of both personages leaves no doubt on the crime they are meditating. There is, in the attitude of Orestes, the firm resolution to avenge his murdered father's death. The incertitude of the happy success of their project can also be read on their faces, but that uncertainty does not shake their resolution. This group was discovered at Herculaneum about the half of the last century. It was first thought by Bajardi to represent Ptolemy Soter and Cleopatra. The learned archeologue could be easily induced into an error by the family air that is seen in the physionomy of both figures. But the archaic style and the stiff folds of Electra's mantle prove it to be a work of Greek antiquity.

Victorious Minerva.

Pl. LXXI. Herculaneum.

This splendid marble statue is indisputably one of the most precious objects of our National Museum. Though it has been found at Pompeii at the time of the first excavations, it seems demonstrated that it has not been sculptured in that city, and that it must be attributed to a much more remoted epoch, and, moreover, to an archaic style. The goddess is represented in the very act of fighting, for she seems to go rapidly forward and encounter an enemy, to whom she is going to give a thrust of her lance. The hair of this statue, as that of the Venus of Medicis and of the Apollo of the Capitole, was gilt; and gold was put on it with such a profusion that it has been possible to detach whole pieces of it.

Homer.

0,74 high. Pl. LXXII. Rome.

This very fine bust of Homer, in which the verism of the form is joined to the tragic expression of the face, has been commented in one thousand ways. Many copies have been made of it even in ancient times, and our Museum possesses several. It is thought to be the work of some excellent Greek sculptor.

Dionysius.

0,70 high. Pl. LXXII. Rome.

Here is another bust equally carved by a Greek artist. It represents Bacchus when young. The admirable and poetical expression that we behold in this bust belongs to the much admired type of this god, when artists were willing to show him in all the splendour of his youth.

Caracalla

0,70 high. Pl. LXXIII. Rome.

This so expressive bust excites admiration, for it is full of truth and character. Of a wonderful workmanship, it brings back to the memory the terrible emperor with his shaggy eye-brows, his thin and wicked lips, his frowning forehead,—sure marks of his ferocious temper.

Lucius Verus.

0,75 high. Pl. LXXIII. Rome.

It is one of the best portraits of this emperor. His likeness has been taken with the greatest care, as we may see if we confront it with his effigy engraved on the coins of his reign. The bust is sculptured with that frank and easy manner that reveals the hand of a great artist.

Orpheus, Eurydice and Mercury.

Pl. LXXIV.

Every one knows how Eurydice, bitten by a snake hidden in the grass on which she was walking, finished her days, and how she was wept by Orpheus. The present bass-relief shows us, at first glance, Orpheus, who, after having moved the infernal gods by his tears and by the sweet sound of his lyre, is bringing back his Eurydice to the kingdom of darkness, while Mercury, in the same moment, takes her hand to lead her thither again. Three epigraphs relate this drama. Winckelmann attests its antiquity. The artist has given Orpheus the dress used in Thrace, his native country. The almost similar group of Villa Albani is, according to all probability, an imitation of ours, which is the original one.

Helen's Seduction.

Pl. LXXV. Rome.

Venus Aphrodite is sitting by fair Helen, whom she tries to seduce showing her Paris, accompanied by Cupid. Persuasion, personified and represented by

a small female figure, is sitting over the head of the beautiful princess. Mazzocchi first, and, later, Winckelmann, have recognized the subject of the present group. The artist has disposed all his figures on the same line, putting them at an equal distance, that the spectator's attention be not distracted. So each figure, interesting by itself, contributes to give to the gazer's eye the repose and pleasure that form the true charateristic of calm beauty, conscious of its merit.

Bacchanal.

Pl. LXXIV. Rome.

This small bass-relief is splendid for its grace, elegance and vivid expression. It is justly admired by all connoisseurs. A man is sitting and near him is a woman playing on the lyre, whilst another man has a cithern in his hand, and another young woman holds tymbals. It is impossible to describe the delicacy of these pretty little figures, that leave a deep impression on all those who look at them.

Farnese Chandeliers.

2,80 high. Pl. LXXVI. Rome.

These large chandeliers have a basis supported, on one side, by three lions, and, on the other, by three sphynxes. They are besides decorated by three ram's heads, three ibis, arabesques and foliage. They were discovered at Rome. They are of Roman style and belonged formerly to the Farnese Museum.

Greek marble Vase.

0,80 high. Pl. LXXVII. Herculaneum.

This splendid vase has been found at Herculaneum. It is remarkable for the elegance of its form, the precision of its workmanship, and the beauty of its composition. It is, undoubtedly, one of the most precious vases of our Museum; but what still increases its value and rarity is that it is decorated by an important bass-relief containing nine figures. Its form is spheroidal. Two nice handles with volutes come down from the edge and divide into two goose's necks and heads. The bass-relief that is on the belly of the vase represents a bacchanal. The nine personages of the scene are very accurately sketched. The first figure represents an old man; then comes a satyr, having a fleece on his back, walking between two naked women. Behind him walks a bacchant playing on the double *tibia;* then comes another naked woman and Bacchus with a tiger's skin. Follows another bacchant playing on tymbals, who closes the march. The bacchic figures being a copy of those that are on the golden vase of Salpion, an Athenian, it is supposed that the present one, of a very good preservation, is of the best epoch of Greek art.

A Vase.

0,80 high. Pl. LXXVII. Rome.

This vase is not less beautiful than the precedent one. The bass-relief with which it is decorated represents a Bacchic procession, at the head of which march two initiated young men. It was formerly in the Farnese Museum, and belongs to the good Roman epoch.

Vase with Mercury and Bacchus.

1,30 high. Pl. LXXVII. Formia.

The propagation of the dionysiac mysteries has certainly greatly contributed to make the figure of Bacchus popular. This vase is decorated with a bass-relief representing Bacchus issuing from Jupiter's thigh, and Mercury receiving him in his arms in order to carry him to the Cadmæan muses who were to suckle him. The second bass-relief represents Mercury holding the child Bacchus in his arms and carrying him to the nymphs destined to be his nurses. This vase was found at Formia, near Gaeta. It was long left neglected on the sea-shore, and seamen used it to moor their boats to it. It was then removed to the cathedral of Gaeta and, at last, to the Naples Museum.

Porphyry Cup.

1.45 high. Pl. LXXIX. Rome.

The use to which craters or big cups were appointed is well known. They were commonly made of metal and contained the wine that was afterwards poured into smaller cups and glasses, in order to be offered to guests. From towns, this use passed into the country. But the precious material of our cup shows that it comes from Greece or Rome.

It was only under the reign of Claudius that the first porphyry statues and vases were seen at Rome. Our crater is splendid; it has a scultured edge and two magnificent handles. Each of these handles has two crawling serpents, holding their heads above the edge of the cup; the effect produced by these entwined snakes is as elegant as it is artistic. A similar crater, that once served as a baptismal font, is presently at the Vatican. Ours was formerly one of the finest ornaments in the gardens of the Farnese Palace.

MURAL PAINTINGS

It is to Helbig that appertains the merit of having given, after a hard and patient work, a systematical List of the Mural Paintings of the towns of Campania overwhelmed by the eruption of Mount Vesuvius. Since 1867, the learned Professor A. Sogliano, Inspector of the Pompeii excavations has published a Sup-

plement to Helbig's Catalogue. This supplement, made with the greatest care and exactitude, forms a fine monography entitled : « *Le Pitture Murali Campane scoverte negli anni 1867-79* ».

The fragments of the ancient mural paintings, that formed the principal decoration of Roman houses — the taste for art was then greater than to-day, when we use shabby paper — are disseminated at Pompeii, Herculaneum and Stabia, or are preserved in several halls of the Naples Museum, where they are of the greatest interest for the study of antique art. Houses were generally decorated not only with mosaics, columns and statues, stuccoes and marbles, but they were also almost always covered with encaustic frescoes, that is to say with wax paintings, according to a process that is still unknown to us and that Count Caylus vainly endeavoured to restore. Recently some small bronze implements, conserved in our Museum and the use of which we were but lately quite ignorant of, have been recognized for tools used for encaustic painting. Certain it is that those paintings were made on a kind of plastering hardened and polished with wax, on which the painter could work as well as on cloth or wood. Our Museum possesses more than five hundred fragments of such encaustic paintings. A circumstance that ought not to be forgotten, when observing them, is that they are not at all works of a great artistic merit, as pictures of celebrated Roman artists would be, but that they are merely the work of second-rate painters, of able decorators, and nothing more. Therefore, these fragments of the art of picture are not to be confronted with bronze master-pieces, because the latter could be original works brought over from Greece and Rome, or copies of works then famous in all the then known world, whereas the former were executed on the very walls where they have been found. The frescoes, now collected in the Museum, represent almost all the most important subjects of Mythology: landscapes, sea-pieces, animals, fruit, flowers, arabesques and other decorations. These paintings are more than 1700 in number. There are 1197 in one Gallery and 34 in the Mosaic Hall, where are also the inscriptions found in the barracks of Pompeii. These inscriptions are very coarse and almost inintelligible; for all that, they have been interpreted by Monsignor Posini, who has added a learned dissertation.

We cannot help mentioning the opinion that the learned men of the Herculaneum Academy had of these paintings:

The ancients, says Vasari, decorated their walls with encaustic paintings. Almost always the ground is red or black or yellow; sometimes it is blue or green. On this wax ground, they painted arabesques and figures, and gave them lights on all the extention of the painting, forming in this manner from three to four layers of colours, superposed the one on the other. This work of superposition is clearly seen when some superior layer, detached by the humidity of the place, has fallen and leaves the inferior ones uncovered.

Vitruvius (Lib. VII, Cap. 3) explains in the following manner the process used by ancient artists when executing their mural paintings:

« *Colores autem udo tectoris quum diligenter sunt inducti, ideo non rimittunt, sed sunt perpetuus permanentes, quod calx, in fornacibus excocto liquore et facta raritatibus arenida jejunitate, coacta corripit in se quae res forte eam contigerunt: mixtionibusque ex aliis potestatibus collatis seminibus seu principiis, una solidescendo in quibuscumque membris est formata quum fit arida, redigitur, ut sui generis proprias videatur habere qualitatis. Itaque tectoria, quae recte sunt facta neque vetustatibus fiunt horrida, neque, quam exterguntur, remittunt colores, nisi si parum diligenter et in arido fuerint inducti. Quum ergo ita in parietibus tectoria facta fuerint, uti supra scriptum est et firmitatem et splendorem, et at vetustatem permanentem virtutem poterant habere.* »

Generally speaking, much graee, elegance, delicacy, and a very remarkable knowledge of drawing is seen in these mural paintings; besides these qualities, the splendour of their colours can be matched only by what a quite recent brush could now offer. Among the most important subjets executed with a great boldness in the touches and a fair assurance in the outlines we may mention: *Theseus killing the Minotaur*; *the Sacrifice of Iphigenia*; *Thila carried away by Nymphs; Achilles and Briseis; Agamemnon and Chryseis*; *Achilles educated by the centaur Chiron; Orestes and Pylades; Medea; Venus in her Shell*; *the Three Parts of the Old World; the Palladium; the Cyclop Polyphemus; Admetus and Alceste; Cupid and Psyche*; *Io's Arrival in Egypt,* and some others. All these mythological subjects are however inferior to other paintings representing ancient manners and customs, such as the *Girl selling Cupids,* one of the most gracious manifestations of taste ever seen in a fancy composition. Beholding this last painting we feel in it that strong and healthy and gentle poetry that caracterizes the Greco-roman world. It is well worth to note that in the large fresco where Ceres, Proserpina, Hercules and Teliphe are represented, Proserpina's wings have the same form that the artists of the Middle Age gave to their Christian angels.

Are also remarkable some small compositions showing landscapes, domestic scenes, and funny caricatures, revealing the taste of the time. Among the most interesting, let us mention the *Monochroms*, that is to say paintings in one colour only, for which Indian red, *cinabris indica* as Pliny calls it, was employed. One of the best preserved of these Monochroms represents, *Theseus holding the centaur Eurythion by his hair*. Another — a much more effaced one — is on marble and represents *Latona meditating the death of Niobe 's children*. The figures of this painting are accompanied by their respective names: Hilcaïre and Aglae playing at cockals, Latona, with her arms crossed on her breast, seems sad and thoughtful. The picture bears the name of its author, Alexandre of Athens, inscribed on it. These drawings are a model in their kind and are therefore a very precious document of the art of that remote epoch.

One of the characteristic marks, particular to the

landscape paintings of that time, is their perspective that is very accurately studied, though understood somewhat after the Chinese manner. Animals, dead nature, flowers and plants are admirably well painted and copied from nature. As for arabesques, they all belong to a capricious style, of which some traces also remain in the baths of Titus at Rome. Huge-headed grotesques and other small caricatures have a particular elegance of their own.

The public and private life of a people, its manners and customs are often revealed by a fresco, a statue, an engraved stone, a mosaïc, that are then to be studied according to the spirit of the time in which they were produced. Wieland, grounding his assertion on Pliny's writings, has demonstrated that the antique world possessed many artists that dedicated themselves to these grotesque drawings. The word Χαιρους used in Aristoteles 's Politics, can be translated, according to Wieland, but by « caricature. » This artistic style was also known by Assyrians and Egyptians. Greeks, as the fact is well proved by many engraved stones, attained in their scenic masks the strangest comical expressions. The painter Panson, whose obscure name is less euphonic than that of Zeuxis, though he has been censured by Aristoteles and Aristophanes, was famous for his grotesques. Pliny has left memorials of that art. Realistic painters were very numerous among Greeks, and Cimon of Cleonæ was the inventor of « catagraphs », that is to say of side heads. Crastinus, Eudorus, Philiscus and Emilus have been the first naturalistic painters and decorators. The vogue of foreign pictures, says Pliny, was first introduced into Rome by Mummius, who, after his victory, took the surname of Acheæn. When the fashion of exhibiting them in the Forum had been adopted, the taste for the art of painting reached such a degree that the walls of houses were covered with them; hence the eagerness of having everywhere copies of celebrated pictures. Among celebrated, though yet mysterious caricatures, let us mention a drawing representing the escape of Æneas, Anchises and Ascanius, in which these three personages are represented with dogs' heads.

Pliny mentions one Antiphilus who painted comical subjects, and called them *Gryllus* or *Crickets: « Idem (Antiphile) jocos Grylli deridiculi habitus pinxit. Unde hoc genus picturae grylli vocantur.* » Our Museum possesses many specimens of them. A painting, found in 1745 in the excavations of Herculaneum, is the type of these yet unexplained whims. Commentators have not yet understood its allusion. « I think, says the author of the « *Pitture antiche d' Ercolano* » (Naples, 1759) that it may be a speaking satire, alluding to some particular event and expressing, under the figures of a cricket and a parrot, the characters of two persons, the former domineering the latter. This satire is perhaps an allusion to Nero and Locusta. »

It is worth noting how frequent and numerous were grotesque decorations that ancients put in their rooms, an evident proof of their taste for that kind of comical paintings. Some of the mosaics we see in our Museum represent scenes of comedies; among them there are two, signed Dioscoris of Samos, that are very accurate and elegant. It would be impossible to describe all the artistic merit there is in some large mosaics, that are often of a striking exactness.

Roman Charity.

Pl. LXXX. Pompeii.

On the Oriental side of the Stabiæn street, in the shop now marked N. 12, two important paintings were found, viz: *Ariadne forsaken by Theseus*, and *Roman Charity*. The subject of the latter is the following: An old man and a young woman are seen in a dark and miserable prison. The young woman, with her right knee on the ground and her whole body leaning on it, presents her right breast to the old man, who is sitting on the naked earth. Her hair is dishevelled, and falls on her shoulders; she is covered with a *tunicopallium*, clasped on the left shoulder by an only *fibula*, while the opposite side is unclasped, so that her arms and a part of her breast are bare. With one hand she holds up her breast, and with the other she seems willing to cover the man with her mantle, so as to protect him from the cold of the prison. The man looks as if he could scarcely support himself and sucks with eagerness the milk offered to him. The picture is completed by the presence of a man, whose only head is seen, appearing behind the railing, by means of which a little light enters the prison. He is beholding, unseen, the touching scene he has before his eyes. The subject of this painting has been inspired by a passage in Valerius Maximus, in which this historian relates that an old man, condemned to be starved to death, was thus fed by his daughter who came every day to bring him the milk of her breast. Quaranta states that the fact is of Greek origin, in which case the title of the composition should be « Greek » and not « Roman Charity. » Very probably this painting is but the copy of some beautiful Greek picture of an unknown and perhaps celebrated artist.

The three Graces.

Pl. LXXXI. Civita.

This painting has been found in the excavations of Civita, on the 28th July 1760. Though the attitude of the three Graces presents nothing new, the painting merits to be observed an account of the singular and curious accessories that the artist has added. In fact, while one of the Graces has some flowers in her hands and the second some boughs, the third holds an apple, a circumstance that has provoked different interpretations and made this painting very interesting.

Faun and Bacchant.

Pl. LXXXII. Pompeii.

There are a great many paintings in which Fauns and Bacchants are represented; but the present one

is one of the most remarkable. Both figures have on their faces an expression of debauchery, an evident sign of their incontinence. Both groups seen on this plate have the same attitude because they were destined to decorated the two sides of a same wall.

Ornaments.

Pl. LXXXIII. Pompeii.

It has been noted that on many Pompeian paintings our arabesque or moresque motive has often been reproduced. In mural paintings, these ornaments were called « grotesques », because they were first painted in certain subterranean vaults or grottoes. This style undoubtedly originated in Egypt and probably at Alessandria. At the epoch of the Renaissance, Morto da Feltre painted some grotesques that were more like ancient ones than those of any other artist; and Giovanni da Udine carried them to such a perfection that he was appointed by Raphael to the office of chief decorator of the Loges of the Vatican. Grotesques were very common in ancient times, and many remains of them may be seen till now in several towns, at Rome, Tivoli, Capua, Baiæ. Very often they are intermixed with foliage, nice flowers symetrically disposed, birds, some panther, some hippogriff, or some other fantastic winged animal, that gaily flatter the eye by their elegant disposition and rich colours.

Caricature of Seneca.

Pl. LXXXIV. Pompeii.

A parrot is tied to the beam of a chariot. It has in its beak a rein held by a cricket that has it also in its mouth and that is sitting on the coachman's box. Some scholars affirm it is a caricature of Seneca guiding Nero's empire; but it is a mere groundless supposition, for this painting and many other similar allegories may well mean that fortune guides at her will kingdoms and empires.

A Bird.

Pl. LXXXV. Pompeii.

The conception of a bird, opening with its bill a basket from which it takes some objects, is full of ingenuity. Many copies of this composition have been found in several Pompeian houses.

Cupids at Work.

Pl. LXXXV. Pompeii.

This composition and the following are very much like. Here Cupids are intent on their work, and their attitudes are very nice, for there is much elegance in their movements and much sprightliness in the whole picture.

Cupids at Play.

Pl. LXXXVI. Pompeii.

Paintings in which Cupids represent many various allegories were very frequent in ancient times; they are almost always remarkable on account of the nicety of the composition and the exactitude of the drawing. Cupids are often represented in the act of performing the different operations of common life. Sometimes they are seen combing themselves, or twining garlands, or weaving, or weighing, or hammering, as it can now be observed in the splendid little mural paintings of the *triclinium* of the magnificent *House of the Vettii.* In the present picture, we behold three Cupids, playing in a very graceful attitude at hide-and-seek. This painting and the preceding one have been found at Pompeii in the month of September 1740.

Nereids.

Pl LXXXVII and LXXXVIII. Stabiæ.

These paintings were found at Stabiæ, in the spring of the year 1760. They decorated the centre of two walls painted in red. They represent two Nereids; one lying on a sea-tigress to which she gives to drink; the other holding by its bridle a sea-horse by which she is carried. According to Hesiodus, Nereids, who have given so many inspirations to art and poetry, were fifty in number, and all of a perfect beauty. The Nereid carried on the sea-horse is, in fact, very beautiful. The horse is of a green colour and finishes in a fish's tail, just as the sea-tigress. The latter opens its mouth to lick a golden cup that the Nereid offers it with one hand, while she holds in the other a vase, from which she pours out some liquor. This Nereid giving to drink to a sea-tigress recalls to our mind the hymn of Orpheus, celebrating Nereids. This handsome painting reproduces also some mythological symbols and allegories.

Venus in her Shell.

Pl. LXXXIX. Pompei.

Venus, lying in her shell floating on the sea, is represented in Pompeii just as poets have described her. The ancient painter, nicely inspired, has added a fan that the goddess holds in her right hand. This object, simply placed in so many ancient pictures as a woman's ornament, has here the shape of an equatic nymphea. It is of a nice rose colour, lined with white, and is decorated with some pretty gold foliage. The figure of Venus is very beautiful and the whole is perfect.

The Faun and Bacchant.

Pl. XC. Pompeii.

The Faun and Bacchant we see in this plate are in the act of dancing. The Faun has a goat's skin

clasped to his neck by its two fore paws, and floating behing his back. He is crowned with ivy and holds the Bacchant by her right hand. The Faun's face is turned towards the spectator, while the Bacchant's back is only seen, a disposition taken on purpose in order to obtain that contrast that gives so much grace and elegance to groups. The Bacchant is quite naked, for the wind raises the blue cloth clasped to one of her shoulders and leaves her beautiful body bare.

Narcissus.

Pl. IXC. Pompeii.

In this painting, representing Narcissus in the very moment when he is to become a victim to his fatal passion, the Pompeian artist — under the inspiration of a genial idea — seems to foreshow the strange death of the unhappy young man. He presents us Narcissus in a beautiful country; he has crowned him with leaves, he has put buskins to his feet, he has placed him on a little hillock, he has put a red mantle on his knees and a spear under his arm. Then, at a short distance, on a smaller hillock, on which there is a pastoral staff, he has disposed a Cupid, with outstretched wings, which, leaning on his arms, bends passionately forward, in order to see his own face in a clear and limpid brook. The bright colours and accurate workmanship of this painting give it one of the first places among the many pictures that Pompeii has left us.

Achilles recognized.

Pl. VIIIC. Pompeii.

Here is one of the finest and most ancient paintings of Pompeii. Greek authors relate that Achilles was, when a child, committed to the charge of king Lycomedes, who, having given him a woman's gown and changed his name, educated him with his own daughters. The girls called him Pyrrhus because he had fair hair, for, in Greek, *pyrrhos* means *fair*. In the mean time, the Greeks, having known where Achilles was hidden, sent some messengers to king Lycomedes, begging him to give them the hero. The king denied having him in his household, and gave them leave to look for him in his Royal palace. Then Ulysses, who was one of the messengers, not being able to discover Achilles, placed in the vestibule of the palace some woman's attire, among which he left a shield and sword. He ordered then the trumpets to be sounded and a noise of arms and clamour of battle to be made. Achilles, supposing an enemy was approaching, stripped his woman's clothes and ran to seize the sword and shield. He was thus recognized by the Greeks and could set out and fight with them.

In our painting the woman's attire is represented by a looking-glass and a small perfume vase thrown on the ground. Between these objects are the shining weapons that Achilles, in an access of bellicous ardour, eagerly seizes, though his movements are hindered by his petticoat. Ulysses is easily recognized by the gladness spread on his face at the success of his artifice, and king Lycomedes by his sceptre. He seems somewhat ashamed at the discovery of his fraud. The confusion and bashful attitude of Deodamia, who uncovers her beautiful body, and all the movement of this dramatic scene are of a grand effect. On Achilles's shield is represented the centaur Chiron.

A Mural Painting of Herculaneum.

Pl. VIIC. Herculaneum.

The present painting is very interesting, for it gives us a visible proof of the little knowledge that ancient artists had of linear perspective, when compared to that we have now-a-lays. At any rate the treasures of art, found at Pompeii, give us an evident proof that decoration was very well understood then; and the present nice and elegant architectonic arrangement shows it quite well.

A Mural Painting.

Pl. VIC. Pompeii.

This is one of the most beautiful mural paintings if we consider its decorative style. Its perspective is almost perfect. In its centre there is a small temple with a statue. Farther off there is another edifice that loses itself in the distance. On both sides of the temple there are two women who look as if they were talking together. The fore part is formed of an atrium, shut on both sides by two walls that rise a little higher than to the middle of the columns. Against the wall of this atrium are placed two masks, and in is centre hang, on one side, two birds, on the other, two big fishes. On the right side we observe a wall with two windows through which we see some plants in a garden; under the windows there is a rectangular basin, supported on both sides by a griffin's body and paws. Water spouts flow out from bull's muzzles, jutting out of the wall. On the fore part, at the foot of the basis of the atrium, are painted same small geese. The whole of this mural painting shows how capricious and elegant was the distribution of the various parts of a Pompeian house.

A Mural Painting.

Pl. VC. Pompeii.

Among the numerous mural paintings in our National Museum, the present one is undoubtedly one of the most elegant by its style, for it shows us a pretty and delicate decorative frame surrounding a picture representing a mythological subject.

Bacchus with a Tigress.

Pl. IVC. Pompeii.

This mythological composition has been found in the tuscan atrium of the Pompeian house to which

the name of *Variglio* has been given, opposite to the Temple of Fortune.

Bacchus, in the whole splendour of his blooming youth, is majestically sitting on a gold throne, set with precious stones and painted in purple. The *peplum*, which from his shoulders falls to his feet, is violet and lined with green. His usual corumbus crown encircles his fair hair, and he wears a tiger's skin. In his right hand he holds a gold crater with two handles, and his left one leans on a thyrsus. A tigress or panther stands on one side of the god's throne; on the other there are some drums. The exquisite charm of the composition, the majesty and gracefulness of the drawing, the firmness and mastery of the brush, place this painting among the most important of Pompeii. It belongs to a series of four compositions that were evidently executed by the same hand.

Bacchus and Silenus.

Pl. IIIC. Pompeii.

Bacchus, with his fair hair crowned with ivy, is leaning his right arm on Silenus's shoulder. His beautiful, ever young body is quite bare, save a simple drapery that, from his left arm, falls down behind his back and covers his left side. Silenus, the foremost of the god's companions, his tutor and foster-father, is playing on the lyre. Lucian describes Silenus as a stout, big-bellied, grim-looking personage; and it is precisely in this character that he has been painted by the Pompeian artist. Beside Bacchus, we observe a vine bending under the weight of a cluster of ripe grapes. Bacchus, with his two-handled crater, gives some wine to drink to the tigress, his usual companion; with his other hand he sustains a thyrsus. The contrast between the handsome and noble figure of the god and the vulgar and coarse one of Silenus is expressed with great evidence. This pretty little picture was discovered in the portico of a temple.

Fauns.

Pl. IIC. Pompeii.

The room that contained the painting representing twelve dancing-girls has also preserved some funambulists or rope-dancers. They are monochroms on a black ground, now of a green, now of a red colour, and nicely bordered with black, just as it is seen on vases. Rope-dancers were very numerous among ancients who seemed, as it were, attracted by the difficulties they had to vanquish in this art. Pliny and Suetonius assure that they had even succeeded in making some elephants walk on a rope. The good Marcus-Aurelius, compassionating the cruel fate of those who, to earn their daily bread, were obliged to risk their life, ordered large blankets to be put under the ropes on which funambulists were dancing. It is then to that Emperor's time that we must trace the origin of stretching nets in circuses. Observing these Fauns we are led to surmise that rope-dancing was a part of Bacchic ceremonies, or else that it was performed during meals for the amusement of the guests.

Ptolemy speaks of a troup of satyrs whose bodies were painted, some in purple, others in minium, others in various colours. Our painting represents satyrs walking on a thin thyrsus; they dance, play and perform different gestures, always in characteristic positions and always with elegance.

Dancing Girls.

Pl. from IC to CIV. Pompeii.

The excavations made in Pompeii during the year 1745 were very successful, for it was in that year that they discovered a room remarkable for its wall, on which (on a black ground) were painted some male dancers, besides the dancing girls that form the subject of the present seven plates. These graceful figures, six inches and a half in height, offer to the study and meditation of artists one of the finest models of ancient painting extant. Scholars think that the room in which these dancing-girls have been discovered had been built for the use of a triclinium or of one of those *Venerei*, in which the ancients gave themselves up to the orgies of Venus and Bacchus, a room of debauch, also called Aphrodisiac room, mentioned by Atheneus when describing Geron's ship. Now, as Suetonius puts dancing among the pleasures of after-supper, as an excitement to orgies, it may be easily supposed that ancient towns were full of male and female dancers. They are said to have been three thousand in number at Rome.

After this short preliminary, let us pass to the description of the various attitudes of our dancing-girls.

The two first are represented when performing a dance. Holding their finger-tips, they seem to be passing underneath each other's arms, while giving to their bodies the most picturesque postures.

We know by Plutarch's writings that the principal parts of dancing were: movement, figure and expression. Of these two dancers, the one who turns her back to the spectator has a fillet of white veil around her fair hair. She has a yellowish gown, but so transparent, that her beautiful body seems to be covered with a mere glass. The other has dishevelled fair hair, a double gold bracelet, a very light violet tunic, on which she wears a green, violet bordered, pallium, and *solae* or sandals on her feet. The attitudes of this first couple is very nice.

The next couple is disposed in the following manner: Making a graceful, but lascivious gesture, the first dancing-girl uncovers the whole superior part of her body for she lifts a very light drapery, which is yellow, lined with blue, and which, swollen in one thousand folds by the movement of the dance, floats around her. She is wrapped up in the pallium that we have already described when speaking of the bronze dancers of Herculaneum. She has a string of pearls interwoven in her fair hair, and two golden bracelets. Her feet are bare, and this circumstance added to the semi-nakedness of her body and the indecence of her

attitude suggests the idea that she represented Venus. Cornelius Gallus mentions in fact naked dancing-girls, to whom the whiteness of their members caused the name of *Candidæ* to be given: he adds that they played on the tabor with a remarkable swiftness in their motions. The second dancer or cymbal-player is covered with a violet pallium lined with blue; she tosses her gold cymbals and the double bracelets she wears on her arms. Her shoes are yellow.

The third couple is composed of a dancing girl crowned with small ivy garlands; she has a yellow tunic, a green, violet-bordered pallium, and yellow shoes. She has also double gold bracelets on her wrists. She is very pretty. She carries in her left hand a little gold vase, and in her right one a gold plate, on which there are three figs. These accessories show that dancers contributed to increase the pleasures of banquets. The other dancer holds in her right hand a cedar branch, and in her left one a sceptre. According to a passage in an ancient poet, mentioned by Atheneus, who states that Venus Cytherea planted the cedar-tree in Chyprus, and seeing the sceptre, an emblem of gods and kings, it has been supposed that this dancer could represent Venus, as to indicate her empire on Bacchus. The figure is very artfully disposed; she wears a white tunic, over which falls a blue pallium, bordered with violet.

The fourth couple has two Bacchants, one of which is crowned with ivy; she has a thyrsus in her hand; her hair is dishevelled and floating in the wind. The other seems to invocate the god by which she is inflamed; she turns her face towards heaven, and twists with so swift a motion, that she seems to raise herself up as light as a feather. That motion upwards is expressed in a striking manner. A broad green pallium covers her body.

The fifth couple is composed of two very nice figures. The tymbal-player is fair-haired and crowned with ivy. She is lightly leaping in a very elegant attitude, while she lifts up her arms in order to play on her instrument. Her pallium, falling as low as her waist, uncovers her beautiful body. The other dancer holds a golden plate in her right hand. The superior part of her body is bare, while a very light yellow pallium, that she supports on her left arm, floats with one thousand folds around her thighs and legs. She has also bracelets and a white peplum, which, covering a portion of her fair hair, falls on her back.

The sixth comple has two graceful figures wearing very pretty gowns. The blue veil that covers the first is so transparent, that it seems to be rather an ornament that a dress of her beautiful body. She holds in her hand a little chest for trinkets. The other is also very lightly dressed.

The seventh couple shows a dancing-girl crowned with leaves, and wearing a green, violet-lined pallium; her breast and one of her arms are bare. She carries a silver pitcher in one hand, and a gold plate in the other. The other woman, crowned with corymbus, carries in her hand a basket of fruit. All these attributes are an evident proof that dancers were designed to increase the pleasures of meals.

Pompeian Women.

Pl. CV. Herculaneum.

Here is an accurate and delicate painting. It represents four Pompeian women intent on their toilet. It is also very interesting for the study of woman's dress in ancient times. It has been discovered at Herculaneum.

A Concert.

Pl. CVI. Herculaneum.

This fine and elegant painting has been found in the excavations of Herculaneum, in the month of February 1761. There are three principal figures: a woman, holding a cithern tied by a ribbon to her arm, plays on this instrument; — a man holding two flutes to his mouth; — and another woman looking at some musical notes that can be distinguished on a little book she has in her hand. The subject of the picture is evidently a concert, a frequent amusement of the ancients in their social evening meetings. Some persons pretend that this painting represents a tragic chorus, because they surmise that the two women's crowns have some reference to a religious function, probably to some dionysian rite. At any rate, it is one of the finest paintings found at Herculaneum.

A tragic Actor.

Pl. CVII. Pompeii.

This painting has provoked many different interpretations. It seems to represent a *postscenium*, where actors stood when waiting for their turn to enter the stage. In fact, we observe in it the tragic actor who is dictating something to a woman, who is writing it down on a tablet hanging on the door leading to the stage. It is supposed that those dictated and written notes were instructions for those to whom the direction of the stage was intrusted. And as the man holding a sceptre in his hand seems to be the principal actor, while the two other persons represented are humble and seem to be servants, it is probable that before the representation, he left to the *corago*, or stage director, the written instructions that he thought necessary for the good order of the performance. The mask that is seen near the tablet corresponds to the tragic expression, and it is proportioned to the actor's head. The man leaning on a stick seems to be the *corago*, for it is in that posture that he is represented on a mosaic. He used his stick either to mark the time of the music, or to enforce discipline. It is a celebrated composition.

Dirce's Execution.

Pl. CVII. Pompeii.

Antiope, daughter to Nitheus, king of Thebes and to the nymph Polysso, was celebrated all over Greece for her beauty and misfortunes. Visited by Jupiter, under the shape of a satyr, she remained big with child. Dirce, the second wife of Lycus, charged her husband with being the seducer, and caused the unhappy Antiope to be thrown into a prison. Jupiter, moved by her misfortune, freed and hid her on Mount Cithæron, where she was delivered of two boys, Amphion and Lethus. Both boys were brought up by the shepherd Ordius, who had given hospitality to their mother. Having been informed of her rival's retreat, Dirce ascends the mountain, followed by numerous Bacchants who were celebrating there their god's orgies. She discovers Antiope and makes herself mistress of her. But her children, guided by the old shepherd whom they believe to be their father, succeed in snatching their mother from Dirce's hands, and are tying the cruel woman to the horns of an infuriated bull, in order to have her torn to pieces on the rocks of Cithæron. But Bacchus, moved by her misfortune, and grateful for the adoration that she had always devoted him, caused Antiope to become mad, and changed Dirce into a fountain, that since then has always been called after her name.

It was reserved to the excavations of Pompeii, a fertile source of so many discoveries, to give us, in this precious fresco, the composition that inspired the famous group of the Farnese Bull.

The three Graces.

Pl. CIX. Pompeii.

The title of « The three Graces » has been given to this picture; but it is much more probable that these three graceful figures represent Goddesses or Muses.

The Female Painter.

Pl. CX. Pompeii.

This fresco, found at Pompeii, represents a woman in the act of painting. She is sitting on a stool, opposite to a bearded Bacchus holding a sceptre, and seems to take the god's likeness.

This portrait is destined to be offered him as an *ex-voto,* probably by one of the women who are also seen in the back-ground of the picture. The artist seems to be writing the dedication, and a slave is ready to hang it up on the wall, underneath the god, where we see another picture of the same kind, already finished. The painter has her colours in a square box placed on a broken and fallen column. She dilutes them on a little round palette that she holds in her left hand. Some scholars have recognized in her the famous Lala of Cizycum, who flourished under the reign of Augustus and whose pictures were celebrated. She had fixed her residence in Naples; and it is probable that she has exerced her influence on the decorators of Herculaneum and Pompeii. Pliny states that the most beautiful of this artist's pictures is the one in which she has represented her own likeness.

Three Histrions.

Pl. CXI. Pompeii.

This painting represents a histrionical scene. A bearded man and a much younger man take leave from a woman and threaten her in a resolute manner and with menacing gestures so as to frighten her. The dress of that woman shows her to be a hetaira. Her physiognomy indicates an age in which women acquire a refinement of seduction. It is easy to reconstruct the scene: the young man has asked for the old man's advice, and the experienced man suggests him the best means to get rid of her. In this old man we recognize the *egemone* servant, whose part it was to lead the plot of the drama. He has in his hand the *lagobolo* or curved stick, a characteristic mark given to comic players.

Chlorys and Zephyr.

Pl. CXII. Pompeii.

This marvellous picture is one of the finest till now found at Pompeii. It was discovered during the excavations made in 1827, in a house at a short distance from the *Fullonica.* The beauty and correctness of the outlines as well as the perfection in its execution put it on the first rank among master-pieces. The scene of the drama is in a charming country region. It is presided by a goddess. The two Cupids who attend on her, one supporting a drapery, the other one lifting up a lamp (the superior part of which, now lost, seems to have ended into a symbol) show that goddess to be Venus. She holds in her hand a veil that, as a light cloud, surrounds a young figure that is coming down from heaven, guided by two pretty Cupids. This figure is Zephyr. The little god directs his flight towards the spot where is the half-naked goddess. The wedding torch is burning. Among the nymphs we see the fair Chloris, whom the Latins called *Flora,* because she was an emblem of vegetation. The whole picture is very nicely inspired.

Perseus rescuing Andromeda.

Pl. CXXXIIII. Pompeii.

The adventures of Andromeda and Perseus had a great vogue in ancient times. This subject perhaps came from Egypt into Greece, and from the latter country to Rome. It is often found at Pompeii.

In this painting we see a pointed rock and stormy sea, on which appears the murdered monster shedding streams of blood from his broken head. On the foremost side of the rock, we see Perseus, quite naked, and Gorgona's head that seems willing to hid itself.

The hero lifts his arm to help the fair one to come down from the rock. In order to do this more easily she raises with one hand the hem of the *pallium* that covers her body. Her face expresses her wonder at having been unexpectedly saved and her fright at the danger she has just escaped.

This painting has been found in the atrium of a very beautiful Pompeian house.

Medea.

Pl. CXIV.

The too well known history of Medea dispenses us from speaking of her fatal passion. This painting does not represent her in the act of killing her children, but with all the artistic delicacy and tragic interest that she could excite: she is shown us as petrified in her terrible resolution. Her face seems of stone, her eyes give to understand that she is making all the efforts in her power to execute the most disnatured of excesses. Her little children, intent on their innocent game at cockals, are not looking at their mother; and their tutor is also unaware of the fatal blow impending on his poor little pupils. The painter has given Medea a short yellow mantle, on a violet tunic.

Achilles and Chiron.

Pl. CXV. Herculaneum.

This painting is one of the most celebrated among those found at Herculaneum in 1739. The subject, so often repeated by ancient artists, is Chiron teaching Achilles to play on the lyre. Chiron touches with the utmost attention the cords of his instrument, and the young hero puts his fingers on them in order to hear their sound. Chiron is covered with a skin: his forehead is crowned with leaves, perhaps with that herb that cured him when he wounded himself with the poisoned arrows of Hercules. It was on that account that the name of Chironea was given to that plant. Achilles is quite naked, save a light cloak clasped on his right shoulder; and, against the usual custom of other heroes, he has shoes on his feet. The superiority of this composition reminds us of the finest groups of the Greek statuary, such as: Achilles and Chiron, Olympus and Pan, as well as the famous carved stone of the Florentine Museum, on which the Centaur Chiron is engraven. The expression of the Centaur's head and the nicety in the postures of both figures attract the spectator's attention.

The Sacrifice of Iphigenia.

Pl. CXVI. Pompeii.

When Agamemnon wished to weigh anchor before Aulis in order to betake himself to Troy, the winds and sea being contrary to him, he consulted Calchas.

The priest answered that in order to appease Diana, it was necessary to immolate Agamemnon's own daughter, Iphigenia. The king, unable to wait any longer, resolved to submit to this cruel decree. Under pretence of leading her to the altar in order to marry her, he was going to offer her as a sacrifice to Diana. But the goddess took pity on the poor girl, and saved her life putting a hind in her stead. She led her in safety to Tauris where Iphigenia was appointed priestess of Diana's temple. In our painting, that was found in the portico of Homer's house, we see Iphigenia making all her efforts to break from the arms of two priests, who are dragging her along towards the altar. The sacrificer, with a knife in his already uplifted hand, receives Diana's commands. The goddess is seen among clouds, giving to a nymph the order to put an animal in her place. On the left side, there is a golden image of the goddess, wearing a pallium that reaches to her feet, and holding a lighted torch in each hand, a circumstance that has caused her to be called Lucifer. Near this golden statue stands Agamemnon, who turns his back to the goddess and covers his face with his cloak, so as not to see his own daughter's sacrifice. The author of this composition is Timanther of Samos; he covered Agamemnon's face perhaps to avoid his anger. This painting is a proof that Pompeians were fond of having in their houses copies of the best works of celebrated Greek artists.

The Sale of Loves.

Pl. CXVII. Stabiæ.

Here is one of the nicest and most delicate paintings of our Museum. Found at Stabiæ in the last century, it has been reproduced one thousand times. A female merchant offers two young girls some little Cupids shut up in a cage as if they were birds. It is the development of the fable of Anacreon, Bion and Tibullus. Here we see three Cupids, as those that Scopas had carved for the temple of Venus at Megara: Eros, love; Himeres, wish; and Pathos, passion; — or as those that Plato distinguished in: immaterial love, merely sensual love, and love participating of both. The eldest of the girls to whom the seller offers her Loves, the one that is sitting, has already made her purchase. The little Cupid she has chosen is leaning on her knees and tenderly looking at her. But, as a person made wise by experience, she holds him by his wings to prevent him from flying away..... What a clever girl! The other, a beginner yet, shrinks timidly back, because it is the first time she buys Loves; but the merchant, with a perfect grace, presents one to her who stretches his little hands towards her, ready to fly into her lap.

Centaurs.

Pl. CXVIII. Pompeii.

When Ixion, in love with Juno, thought he had attained his aim while he embraced a cloud shaped like the goddess and that she had placed before him in order to laugh at him, a child came into the world.

But this child was so ugly and so awkward, that when he was intrusted to the nymphs of Mount Pelion in Thessalia, he found no woman who would marry him, and he was obliged to woo some mares which passed by. Centaurs were born of this union. Being Bacchic divinities, they drank much, and they amused themselves, when drunk, to carry off women. Those we see represented here are truly admirable, for the composition could be neither more handsome nor more ingenious, as well as its execution could be neither more elegant nor more accurate. Ancient Pompeian paintings, on a black ground, are now greatly damaged by time. The postures of the figures represented are among the best that have been found to this day.

Centauresses.

Pl. CXIX. Pompeii.

Ixion's son and Thessalian mares generated not only Centaurs, but Centauresses also, which bringing forth other children, multiplied their monstruous family. Lucian relates wonders of a picture of Zeusis, in which that famous artist represented a Centauress suckling two little Centaurs. Those we see here have the animal part of their body painted white in order to unite it better to the delicate skin of the female bust. They are also painted on a black ground.

Satyrs and Goats.

Pl. CXX. Pompeii.

It is a genial painting which shows us satyrs and goats butting together. This picture has a remarkable expression and should serve as a model to many modern decorators who dare not draw their inspirations from nature, as the ancients did, — and with so much success.

MOSAICS

Acratus.

Pl. CXXI. Pompeii.

This mosaic has been found in the House of Pan at Pompeii. It represents the winged child Acratus a name given by the ancients to pure wine, without any mixture of water. The Acratus we see before us is naked, his curled hair adorned with corymbus. He has been so clever as to put a golden bit to the wild beast on which he is on horseback, and while it walks slowly and turns its head backwards, with its mouth open, the young rider, thinking it to be thirsty, offers it the cup he holds against his breast. The composition is very nice.

Fish.

Pl. CXXII. Pompeii.

This mosaic, representing a very fine collection of inhabitants of the sea, is very remarkable on account of its bright colours and of the grace that the artist has given to the postures of the different animals he has put in it. We see a shell, a lobster fighting with a pulp, that encircles it with its many feet. The picture is surrounded by a very fine frame decorated with flowers.

A Fountain.

Pl. CXXIII. Pompeii.

This celebratad fountain has the form of a kiosk with its roof and niche; it is decorated with mosaics made of small shells of various colours. Though we have not much to praise in its form and moulding, we find its ornaments full of elegance and symetry. On the roof there are some frames made of shells, and, in the centre, a vase also in mosaic, from which come out some folded stems with aquatic leaves. The two masks seen in the lower part of the fountain, on its coloured marble socle, are bigger than natural size; they are also made of marble, hollow in their inside, with a hole under their beards, in order to put a light into them, so as to produce a pleasant impression on the person, who, during night-time, entered the house. The two masks have not the same dimension, as they seem to come from some other fountain. There was perhaps, originally, a statue on the marble support that we see in the middle of the fountain.

A Decoration.

Pl. CXXIV. Pompeii.

As the walls of temples, porticoes and houses were decorated with paintings, the thresholds of the houses were also often adorned with decorations in harmony with the paintings of the dwellings. It is for this reason that the pavement was very often covered with small stones, of the most different colours, disposed in such a manner that they formed true marble pictures. These small stones were called *tesserae* or *emblemata*.

The present splendid mosaics have been discovered at Pompeii. The first figures two tragic masks, among garlands, ribands and fruit of every kind, very artistically arranged. The second shows us a cat catching a hen; the third some ducks, fish, birds and shells. All these objects are executed with such a finish that they give us the illusion of a true picture.

Strength subdued by Love

Pl. CXXV. Pompeii.

This circular mosaic was found at Pompeii in the house that has been given the name of « House of

the Centaur. » In order to have a just idea of the degree of perfection to which rose, among the ancients, the taste in the decoration of their rooms, a visit to the houses of Herculaneum and Pompeii is indispensable. The hardest stones as well as the softest metals have been employed to decorate the floors, or, to express us better, the pavements of the apartments.

The author of this mosaic was willing to express the idea that Love is stronger than all in the world, and, here, Strength is subdued by Love. In the centre of the composition, we see the strongest of animals being covered with ribbons and wreaths of roses by several Cupids who are playing around him. Some adorn his main with flowers, others pour on his head the contents of a cornucopia, others show him a torch, while the rest bring him flowers. In the mean time, an artful Cupid, sitting on the slope of a gentle hill, is playing on the cithern and beholding the scene with a bantering smile. On the left hand of the spectator, there is a temple; and on a pedestal placed in front of some edifices and trees, a priestess, holding a stick decorated as a thyrsus, seems to make a libation. She is crowned with vine-leaves and wears a mantle; she has near her, on the ground, a small drum. There are two other figures representing two women or rather two nymphs. The picture is framed by a graceful coloured frame.

« Cave Canem » — A Bird.

PL. CXXVI Pompeii.

This mosaic, representing a dog with the inscription « *Cave Canem* », has been much spoken of. It is well known that the ancients were wont to put the image of a dog on the threshold of their houses. Around this beautiful mosaic, formed of very small black and white stones, there is a very nice frame. The dog is shown with a collar and chain, and in the attitude of rushing on importunate visitors. It has been found in the House of Homer at Pompeii.

Our other mosaic shows a mag-pie in the act of opening with its bill a basket in order to possess itself of its contents. This composition is often repeated in the mosaics found at Pompeii, and is generally remarkable by its elegance and accurateness.

A comic Scene.

PL. CXXVII Pompeii.

This is the celebrated mosaic of Dioscorides of Samos who has left his signature on it. We see four musicians; two men, a woman and child. The first man is playing on the tymbal, the second has a small drum in each hand, the woman is playing on a double flute, and the child is approaching a lightly crooked horn to his mouth. The two men, while playing, seem to be dancing too. The attitudes of these figures are sprightful, the drawing is very correct, the workmanship of a rare finish, it is, in short, one of the finest mosaics that antiquity has bequeathed us. It seems that it already then enjoyed a great reputation, since, while it was discovered at Herculaneum, it was also found, very indifferently, but very faithfully copied, on a fresco at Stabiæ.

Battle of Alexandria.

PL. CXXVIII. Pompeii.

This large mosaic, found in the House of the Faun at Pompeii, shows that this kind of art had reached so high a degree that artists did not shrink before the idea of representing a whole battle. The mosaic is about nineteen feet long by ten broad, without reckoning the frame. Its author has represented a battle in the supreme moment that decides of victory. The chief of the victors dashes forward, striking down and killing all those who dare to oppose him. The other chief, mounted on a chariot, holds a bow in his left hand, but he is not using it in that moment, because he is motionless with surprise at the sight of an unhappy young man mortally wounded. The form and richness of the dress and arms of the latter show that he was a relation or a favourite to the chief. In the mean time, the prudent coachman wheels about and saves his noble master from the danger that threatens him.

VASES

Examining the various utensils consacrated to religious, or, simply, to domestic uses, of the ancients, we find an immense quantity of vases. The study of their customs and funeral ceremonies shows us that the potter's art served them in more than one want. It is to him that they had recourse for precious vases that were given as prizes to the victors in public games and in those of the Gymnasium, or for vases destined to contain perfumes, or for wedding vases that were presented to relations, friends and brides. Some manufactures, that often made an export trade, had a great reputation, as for instance those of Canosa and Ruvo in Italy, and Girgenti in Sicily. For a long period, vases made in Southern Italy have been misnamed « Etruscan », for no difference was made between those that actually came from Etruria and those that were produced in the South of Italy. So gross a mistake is now no more possible.

Vases may be divided into two great categories: those serving as mere decoration, and those employed in domestic uses. The former served to adorn rooms and were usually exhibited on presses. Most of them were not varnished in their inside. These vases have recently been described in a learned monography by M. John Patronè, a professor at the University of Naples and an inspector of the National Museum. The title of the work is *La Ceramica dell'Italia Meridionale*.

Vase with Masks.

PL. CXXIX.

This vase is of colossal dimension; it is the largest of our Museum. It has been given the name of « Vase with Masks », because it has two Medusa's heads on both sides of the superior edge, at the spot were its handles begin, while the same handles finish in stork's heads at the spot where they lean on the paunch of the vase. The superior edge is decorated with palm-leaves. On the neck of the vase, there is a battle between Greeks and Persians, with a genius crowning the Greeks. On the paunch there are some sixty figures, all well moulded and perfectly well executed. We may say that it is the only vase of all our Collection representing a historical fact. In the centre we see king Darius sitting on his throne and holding in his hand the golden sceptre of Persia. Near him is standing one of his guards whose duty is to repeat him every day the following words: « Sire, remember that Athenians must be punished. » Before him is standing one of his Ministers, who is holding up two of his fingers, as to let the king know that he wants two things in order to make war: money and the help of his provinces. The Counsellors who are on both sides of the king repeat the same gesture. In the inferior part of the vase, we see the Treasurer sitting before a table, under which the figure of eight talents (about 40000 francs) is written. He shows with a gesture of his head that he is not at all satisfied with the sums sent by the provinces of the Persian empire.

One of these provinces, represented by a woman, is just paying a contribution; another woman, equally the symbol of another province, is bringing gold and silver plate; other symbolic figures, having nothing more to give, are imploring their pardon. In the superior part of the vase, the gods are assembled. Greece, personified by the word ΕΛΛΑΣ is advancing with Minerva towards Jupiter's throne, on whose sides Juno and Diana are standing. A little farther, we can observe Discord, ΑΠΑΤΑ, holding in her hands the torches of war. On the back side of the vase, Greece is sitting on Pegasus, while some Victories are crowning her. The size of this beautiful vase is 1 metre and 20 centimetres. It has been found at Canosa, and belongs to the celebrated Puglia manufacture. It is one of the most important objects of the Museum.

Vase with three Handles.

PL. CXXX.

This vase is much prized on account of its accurate workmanship and of the figures that adorn it. The last night of Troy is represented on it; any well read person shall easily recognize the graphic illustration of the narration that pious Eneas makes to Dido of the final fate of his unhappy town. This vase may be justly called a masterpiece, and it seems that its author, his work once achieved, was so well satisfied with it, that he wrote thrice the word « *calos* » on it, as much as to say that he found it beautiful, beautiful, beautiful. It has been discovered at Nola.

Calice-shaped Vase.

PL. CXXXI.

The subject of the composition painted on this calice-shaped vase is the challenge between Apollo and Marsias. The figures are very correctly sketched and reveal the attic taste. In the centre, we see Marsias tied to a tree from which a tiger's skin is hanging; he is to undergo the punishment inflicted by his victor. On the ground, there is a lyre; above, there are other figures representing women; on one side stand a genius and a goat-footed satyr.

Large Vase from Canosa.

PL CXXXII.

It is a big vase with volutes, celebrated for its uncommon beauty. The fine quality of its clay and the nicety of its workmanship make of it one of the finest objects of our Museum. It has been found at Ruvo. The painting represents a fight between Greeks and Amazons. All the personages wear the dress of the epoch. The superior edge is decorated with figures in procession, and, above, with leaves.

A Cup.

PL. CXXXIII.

This large cup has two handles, and its form is truly splendid. It shows us two fights between Greeks, Troyans and Amazons. In the first, we see three warriors, one of which has just fallen with his shield and lance, because he has been mortally wounded by a javelin. In the second, a warrior having on his arm a shield on which a lion is figured; he is fighting against some Amazons on horse-back. — This cup has been found at Nola.

Rython.

PL. CXXXIV.

This Rython, or libation vase, has been found at Pomarico. It has the shape of a horn, finishing in a lion's head. The horn is fluted, elegant, and has, in its decoration, a figure of Diana and a stag.

Rython.

PL. CXXXV

This vase has the shape of a stag's head. It has been found at Ruvo. It is very elegant. — Vases of this kind were destined to religious ceremonies as well as in banquets, in which they were frequently

used to make libations. There is in the stag's mouth a hole that served to pour out wine. Several mural paintings show the manner in which the ancient used them when they made their toasts.

Rython.

PL. CXXXVI.

This vase, in the shape of a horse's head, belongs to the same kind as the preceding ones. Its superior edge is decorated with some dionysiac figures. — It has been found at Nola.

Rython.

PL. CXXXVII.

Another vase similar to the preceding ones, but in the shape of a serpent. The decoration of its superior edge shows in its centre a Bacchic figure, with a thyrsus and cup, and, above, a leaf having the form of a heart.

Moulds for vases.

PL. CXXXVIII & CXXXIX.

Italo-greek vases, produced by the manufactures of Nola, Canosa, Abella, Cumæ and Naples, present a great variety of forms and models, having different names. Thus, some had small wheels on the curve of their handles and were therefore called « Vases with wheels »; others, decorated with masks, took the name of « Vases with masks ». Some others had spiral-shaped handles and were named « Vases with spires ». Then, there were vases with one only handle, called *lagenae*; libation amphoras after the Bacchic rite, therefore called *Bacchic*. Some had three handles. Besides that, there were Rythons having, as we have seen, the shape of a stag's, or a lion's, horse's, snake's, or dragon's head; vases having the form of a calice, a bell, a lamp; bocals, *hydriæ*, pateras; vases with knots, columns; amphoras, vases for ointments and balms; funeral urns, etc. There were also vases composed of three or four small amphoras united together and provided with coverlids, or with a large lid that covered them all, often surmounted by an ibis.

TRINKETS

They certainly lived in the wishes and longing of the fair ladies, who— many centuries ago —adorned themselves with them... They certainly lived, all these trinkets, the very name of which has for ever been lost ! They seem to speak to us about an epoch that is no more, all these ornaments, all these jewels, that from the toilet table of a rich lady — probably beautiful and elegant, but certainly loving and beloved — have now been transferred to the solemn silence of a hall in a Museum of antiquities! Forsaken for many many years, these trinkets — once the gifts of love and ornaments of beauty — have at last reached us, and we have to-day the good fortune to take them for models, to have them imitated and to put them again in circulation in our festivals, so different from the solemnities and ceremonies of the ancient world.

The Farnese Cup.

PL. CXL.

This precious cameo is known under the name of « The Farnese Cup. » It is an Oriental agate, unique for the great dimension of the stone and for the perfection of its workmanship. It is the only object of this kind that presents an engraving on both sides. Several interpretations have been given to the subject, but the one commonly admitted is that it represents a Harvest festival in Egypt, with its divinities. Some scholars have recognized Ptolemy Philadelphus in one of the figures. At any rate, we see Isis sitting on a sphinx, with spikes of corn in her hand, while a venerable old man, probably the personification of the Nile, is seen in the superior part; he has in his left hand a cornucopia, a symbol of great rivers. The children that are flying,— one of them is blowing in a sea-shell— probably personify the periodical winds which contribute to Egypt's fecundity. The half-naked figures we see on the right side may be considered as protecting divinities, and the one that stands in the centre, leaning on Nile's key, is Orus, the son of Isis. On the convex side there is a beautiful head of Medusa. The hole in the centre of the cup is the work of a sacrilegious hand. It is perhaps a soldier of Charles Bourbon who has spoiled it so, for this precious cameo has been found at the time of the sacking of Rome, in the Mausoleum of Adrian, to-day Castel Sant'Angelo.

Vase with the Centaur.

PL. CIXL & CVIIIL.

It was towards the end of the month of March 1835 when an order came from the Ministry to clear the Pompeian street to which the name of Street of Fortune was later given. It was an important one, since it crossed the whole town and led to the Gate of Nola. Excavations were then resumed, and in a place where edifices, already discovered some six years before, bade fair, on account of their beauty and noble architecture, to yield rich treasures. In fact, in was in the building to which the name of House of Meleagre was given that a great many objects were found. Among other things, they discovered this very beautiful silver vase, remarkable by its elegance and finishing. Two spendid figures are to be admired on it: a Centaur and a Centauress.

Vase of Jupiter.

Pl. CVIII.

The present vase, found at Pompeii, has been thus rather mis-named. On one side, one beholds represented, in bass-relief, the apotheosis of Homer, borne to Olympus by an eagle. On the other, an allegory inspired by his two Poems, and personified by the Greek and the Troyan heroes.

Vases and various Utensils.

Pl. CVII.

This plate shows us several objects: a small vase for pastry-cookery; a little tripod; a fluted cup; another smooth one, with a simple decoration on its edge; and a necklace,—all of them of an exquisite artistic form.

Vases and various Utensils.

Pl. CVI.

The most remarkable among the very fine silver vases that are in our Museum are those we see here. It may be observed that they are decorated with plane-tree leaves and berries. We know that for the Greeks the plane-tree or platane was the symbol of love, so that this special decoration, as well as the elegance of these vases, leads us to the supposition that they were destined to be offered as gifts to the fair ladies of the time. This plate shows us also a patera and a clasp, on which are engraven two grape-gatherers in the act of dancing, and a fluted pitcher, having a spiral form, the handle of which is decorated with a pretty woman's head.

A Necklace and various other Objects.

This artistic necklace, very nicely wrought, is one of the richest objects of our Collection. It is formed of a galloon in filigree work, to which are suspended twenty-one masks of Silenus and fifty-eight acorns, alternated with flowers-de-luce. It has been found at Armento, in Basilicata, in an Italic vase. This plate shows us also two very elegant ear-rings representing two baskets, each as they are still used in Naples, with a bird pecking the grapes contained in them. Then come serpent-shaped rings and ear-rings with two pearls.

The gold lentil-shaped disk is the *Bulla*, so called because it has the form of a water bubble. It was a distinctive sign of innocent young men, who, at the age of 14, suspended it before the domestic gods to thank them for having put an end to their adolescence. These gold disks were generally given by fathers to their sons on birth-days.

The bracelets with which Greek women adorned their arms and wrists were called ΟΦΣΙΣ, snakes, because they had almost always the shape of a reptile. It is believed that this fashion had come from Egypt, as in that country the snake was the symbol of divinity. The two ear-rings have a form of which Pompeian ladies seem to have been very fond, for many similar trinkets have been discovered.

Bracelets and Necklace.

Pl. XIIII.

The principal place, among the objects of this plate, belongs to the Necklace. It is of the Etruscan fashion, because it is formed of a flexible ribbon, to which seventy-one bobs are suspended. In both frog-shaped clasps were set two rubies, of which one only now remains. This trinket has belonged to a lady of the very ancient Saticola, a town in Samnium. It has been found in a Greek tomb at Sant'Agata dei Goti, on the place formerly occupied by the old Etruscan city. The other bracelet, also in the shape of a snake thrice coiled on itself, has been found at Pompeii. It is gold, whilst the eyes of the reptile are silver.

Necklace with a Locket.

Pl. CIII.

This gold chain, the mask hanging in its middle, and the shells are all wrought with the greatest finishing. The gold locket is not less precious; it is also remarkable on account of its nice workmanship. Under it we see two conic-shaped bobs, and very pretty round ear-rings.

Cinerary Urn.

Pl. CIL.

The art of colouring glass and disposing it in strata of different hues reached in ancient times a great perfection. Pliny mentions it. Our National Museum possesses an anphora decorated with a white glass bass-relief, divided in two compartments and representing a vintage. One of these compartments shows us some genii intent on gathering and carrying grapes, while a little genius, sitting on a stool, is playing on the lyre, and another is beating time with his uplifted right hand. This urn, as rare as it is precious, has been executed with the help of a pair of compasses. It has been found at Pompeii.

CAMEOS

Engraving on hard stones, both in hollow and in relief, was not less appreciated among the ancients than sculpture or painting.

It is said that Alexander the Great had forbidden

to all, except to Pyrgoteles, Lysippus, Polycletus and Apelles to engrave, melt, carve or paint his likeness. Thus Augustus protected the engraver Dioscorides with the same zeal as the sculptors Apollonius and Polydorus and the painter Ludius. Engraving on hard stones was also held in great esteem among ancient Egyptians who used it in order to eternize the mysteries of their symbolic writing.

Various Cameos.

PL. CL.

This plate contains seven cameos. The most important is the one that shows us Jupiter thunderstriking the Titans, very nicely engraved by the Greek artist Athenion. — The second cameo is an agate with the head of Serapis. — The third is also an agate with Medusa's head. — The fourth, a sardonyx with the triumph of Bacchus, and Ariadne on a chariot drawn by two nymphs. — The fifth, also a sardonyx with a drunken Faun dancing. — The sixth, also a sardonyx with a Faun carrying an infant faun on his shoulders. — The seventh, an agate with a sleeping Iole.

Various Cameos.

PL. CLI.

The first cameo of this plate is an agate representing Hercules reposing; — the second, an agate with the allegorical subject of Hope leaning on an anchor; — the third, an agate with Philoctetus; — the fourth, a cornelian with a Cupid; — the fifth, an agate with the head of Antinous; — the sixth, a cornelian with Galathea; — the seventh, with Achilles playing on the lyre; — the eighth, with an armed Minerva.

Various Cameos.

PL. CLII.

This plate contains also eight cameos. The first is a sardonyx representing Dædalus and Icarus; — the second, a sardonyx representing an artist intent on shaping a vase; — the third, an agate with a sitting Silenus; — the fourth and fifth are both sardonyxes, but with unknown subjects; — the sixth, a hyacinth representing Adonis, or, perhaps, a hunter; — the seventh, a cornelian with Achilles and Penthesilea; — and the eighth, a cornelian with Hercules. — All these stones are remarkable for their pretty compositions and perfect workmanship.

Various Cameos.

PL. CLIII.

This plate contains ten cameos. The first is an agate with Cleopatra's bust, engraved in relief. — The second, a cornelian showing Cassandra stuprated by Ajax in the temple of Minerva. — The fourth an amethyst with Diana as a huntress, and the name of the artist ΑΠΟΛΛΩΝΙΟΥ.—The fifth, a cornelian representing the challenge between Apollo and Marsias. The sixth, a cornelian with Perseus. — The seventh, an agate in relief with three unknown figures. — The eighth, a sardonyx in relief with three nymphs, two of which are playing with two genii sitting on a tree. — The ninth and tenth are both cornelians, one representing a double *bulla*; the other, two heads of members of Lucius Verus's family, engraved on both sides. — All these stones have certainly been wrought by the best artists of the time, a fact proved by the accurateness and perfection of the work.

PICTURES

If we were to judge of the importance of our Picture Gallery by the number of its pictures, we should be led to believe it one of the richest of Italy. But, unluckily, the quantity does not correspond to the quality; and this considerable number of pictures has been till now but a cause of confusion and neglect. The first arrangements, made according to an old system and without any scientific order, have left a large void to fill, both with respect to the authors or to schools. Much money has however been spent in pictures, but purchases have never been done with a serious judgment or with a fair critic. Here are some proofs for what we state: from 1827 to 1833, about 6000 ducats were spent in purchases of new pictures, among which we find three excellent Salvator Rosa, a Corregio, a Monrealese and a Benvenuti, all first-rate painters; whilst from 1840 to 1847, when purchases were resumed, no less than 16000 ducats were spent, mostly for pictures of unknown authors, or for copies, or for very indifferent paintings. One example is sufficient: one of the worst pictures of Sassoferrato, representing the *Nativity of our Saviour*, was paid 2000 ducats and placed in the Hall of masterpieces!

However, much later, a new reorganisation was made, according to a more scientific system, by Mr. Salazar, who consacrated to it most of his activity. But the study and researches of the history of painting were not then so advanced as they now are; so that it would not be useless to proceed to a new general disposition, more in concordance with the exigences of modern times.

Danae.

PL. CLIV.

Titian was already old when he produced this picture; but the freshness and sensuality that one sees in it would lead to think that it is due to the warm

fancy of a young man. Lying on her bed, the fair young woman is waiting for the unfaithful husband of the jealous Juno. Jupiter is coming down from the clouds of Olympus under the form of a golden rain, that falls on the young woman, whilst Love himself, standing near Danae, remains surprised and conquered by the irresistible force of the most powerful of gods. This picture is unrivalled even among other paintings of the Venitian school. It is a masterpiece.

Holy Family.

PI. CLV.

This picture has belonged to the Farnese Gallery. Though its author is unknown, there is no doubt that it belongs to the school of Raphael. At any rate, it merits the attention of the spectator. The Holy Virgin is represented as a young and beautiful woman; she is sitting and has her Child on her knees. Jesus is looking at Saint John the Baptist, who turns his face towards him as to give him a kiss. The holy Mother seems to be unaware of the caresses of the two children, immersed as she is in other thoughts. The nice composition of this picture, the expression that the artist has given to his figures and its rare conservation make of it one of the most precious objects of our Museum.

Magdalene.

PI. CLVI.

Fair Magdalene is weeping over her past errors. Titian has painted her in all the freshness of her youth, in all the richness of her splendid attire; but it is, after all, one of the most indifferent pictures of the great artist. In is not however deprived of expression or colouring. Magdalene's eyes, wet and red with weeping, and her beautiful long hair are well expressed. The desert and stony landscape is also very well represented. The book, the skull, and the oinment-vase agree with what we read in Scripture. This picture was bought at Rome in the Colonna Gallery and given to the Museum by king Ferdinand I.

Charity.

PI. CLVII.

This picture by Schedone is one of the most beautiful of our Museum. It shows us a lady on the threshold of a door; she has a loaf in her hand and is giving it to a poor blind man. The blind man, represented by a young man led by a child, has so admirable an expression, that it defies nature.

The attitude of the head, the wide-opened eyes looking in vain for light, waken the deepest pity. The unhappy man is leaning with one hand on a stick, and with the other on the child's shoulder, whilst he is holding out his hand in order to receive the lady's alms. His mouth seems to utter some words of thanks. Schedone has been, in this picture, a first-rate realistic artist, and the name of great painter cannot be denied him.

The Holy Virgin with the Child.

PI. CLVIII.

Correggio has expressed in this picture the most tender and passionate motherly love. He has represented the holy Virgin, with her head bowed on her divine Son, and looking at Him with a transport of sublime affection. Correggio had no rivals for the vividness of his colouring and the strength of expression he gave to his figures. And we may say that in this picture he has surpassed himself, excelling in all his best qualities.

THE HOUSE OF THE VETTII AT POMPEII.

The lucky discovery of the *House of the Vettii* and the exactitude with which the restoration works have been conducted have made it at last possible to visit a Pompeian house in its almost whole integrity, for a scrupulous attention has been given to the minutest particulars.

It was an old idea of poor Mr. Fiorelli's to restore a Pompeian house so as to present it complete to the spectator's eye; but archeologues always hesitated between a reconstruction *ab ovo* and a simple restoration. A splendid model, that is still in the Naples National Museum, was then made; but on account of the heavy expense it would have occasioned, the project remained unexecuted. But the recent discovery of the *House of the Vettii* put an end to further hesitation; it was wholly restored, without adding to it any other thing than what was strictly necessary. It was also sheltered and protected against the action of time and bad weather.

It is a pity that it has been impossible to do the same for the houses formerly discovered, for most of the Pompeian edifices are daily decaying, so that they shall one day become the ruins of their ruins.

The *House of the Vettii* takes its name from some inscriptions referring to elections to the magistrature of the Municipality. It represents the type of the rich private houses, of which we have several splendid specimens at Pompeii. It has therefore a magnificent *atrium*, a *peristyle*, a *triclinium*, an elegant *exedra*, and *cubicoli* well accommodated and richly decorated.

Before the *atrium* there is a narrow, but very elegant passage, painted with care. The « evil-eye » is held far from it, as they used in ancient houses, by a well-known sign, which was believed to be a talisman. And in our case, this sign is painted and not carved, which is against the common habit of those times, but which is also a proof of the splendour of this rich mansion as well as of the taste of its owners, who thought fit to give the gay forms of art to the unavoidable conjuration. The nice painting has been covered with an elegant curtain, so as to conceal it from eyes for which certain compositions are not decent enough to be seen.

A square *atrium*, that joins the principal parts of the house, comes after. Each of the *cubicoli* is very differently decorated with ornamental motives of a rich and genial fancy. Right and left, we see the restored remains of two bronze chests of an exquisite workmanship. The presence of these two chests in the atrium, placed on a pivot driven into a stone base, may be observed in many other Pompeian houses. It seems that these strong-holds contained precious objects or the treasury of the family, a strange custom which shows the exceptional probity of the ancients or which can be explained by the presence of the many slaves designed to the guard of the house-entry.

We then enter the *sacrarium*, a kind of familiar chapel in which rites were celebrated every morning. This *sacrarium* is larger than those we see in other houses. It contains a picture representing the domestic snake *agatemone*, with it crest, in the very moment when it is swallowing up an egg offered on a small altar. Under it, there are three figures, one of which represents the priest with his myrrh-box and the plate for the offering. On both sides of this principal personage stand the *casmilli* or choir-children, who have on one side the oblation basket and on the other the rhyton for the sacred libations. Above, there are some festoons, and, in the centre of the frame of the little temple, a plate to receive the blood of the victims, the sacred knife and the bull's head consacrated to the gods.

From the *sacrarium*, we pass directly into the kitchen, where a pot on a tripod and a gridiron have been left on the very spot where they have been discovered. Other kitchen vases, left on the floor, in a corner, seem to be ready to be used.

Near the kitchen there is a room that it would be too long to describe. Its walls are covered with paintings which reproduce other compositions, already found in several Pompeian houses. Turning to the *atrium*, we may admire the freshness of the paintings of each *cubicolo*, in which are represented, in elegant decorations, some Cupids on chariots, on goats and on lobsters. These paintings are alternately disposed with mythologic subjects, such as the stories of Ariadne and Theseus, Hero and Leander, Hercules and the Snake, Dirce, Achilles at Scyros, Hercules and Augias, Pasiphae in the workshop of Dedalus intent on the construction of the famous labyrinth, Ixion on the wheel, and a combat of Loves in presence of Dionysisius and Ariadne. In short, these *cubicoli*, that I cannot here describe minutely, contain the various types of the Pompeian decorative painting. We see collected in them the nicest and most different decorations and the various architectural styles. Every kind of composition, either idyllic, or satiric, or comic, is worthily represented in this noble dwelling. Architectural motives are, above all, used in it so as to obtain an optic illusion, superior to that which is found in any other ancient painting. Love, under all its forms, is here represented: we see everywhere Cupids, now under the aspect of a joiner, now under that of a fuller washing togas, now under that of a blacksmith forging hearts with his tiny hammer, now preparing garlands and libation vases.

Many other small ornaments and pictures framed in the centre of walls are also very nice and elegant; but though they be guarded as much as possible from the destructive action of light, they daily lose a little more of the freshness of their colours, which, at the moment of their discovery were as bright as if they had been just then laid. Among others, a painting representing a cocks' fight is much admired. Its drawing and colours offer themselves so vividly to the spectator's eyes, that a mastery hand is suddenly recognized.

The six rooms that surround the *atrium* contain a true treasury of motives of decoration, that can well give to artists and amateurs an example of the progress which ornamental painting had attained in the time of Augustus and Tiberius. And though Pompeian houses cannot give us an adequate idea of the perfection to which art had arrived, for we see in them but the daily work of simple decorators and not the hand of superior artists, it seems however that, in this house of the Vettii, the taste of its owners has presided to a more careful execution than the usual one. We see, in fact, a certain finishing in the particulars of the elegant candlesticks painted on the walls, between one *cubicolo* and the other, such as we have not yet found on other Pompeian walls.

Now we have observed the *atrium*, let us enter the peristyle, where we find a little of the ostentatious Pompeian elegance, so that if for one moment we shut our eyes, we may open them in a dream in presence of the young virgins and beautiful matrons of antiquity...

We are in a true garden surrounded by ample porticoes, supported by slender brick columns covered with stucco. In the silence of the white fountains, in which the murmuring of water is only wanting, the garden lives with its flower-beds and with the same plants that adorned it before Vesuvius had destroyed them. In order to avoid any anachronism, the same plants that are painted on the walls of the peristyle were chosen to decorate the garden. There are roses, ivy and small while daisies that fill the empty space, and set off to their best advantage the white marble columns standing in the narrow walks, the marble bases, the termes, the fluted shell-shaped basins, the bronze and marble statuettes, between which we may distinguish a Paris and a Faun with a wine-skin, around which may still be seen tubes designed to the motion of the water spouts. And all around, the porticoes, protected by a modern roof, seem to give to the place all its laughing youth, that comes from the serene contemplation of what was to be found under them in times of yo e... This roof, built under the direction of the learned engineer Salvatore Cozzi, adds to the house something that, without marring its classic aspect, gives it quite an original look.

The garden has also been surrounded by an iron balustrade imitating the style of the Pompeian rails. In this manner, the garden shall always be rich in verdure and flowers, so as to make more scented the mysterious hour that flies away, though it be immoveable in the contemplation of what *has* been and *is* no more! While walking around the peristyle, we may contemplate, without any danger of spoiling them, the mosaics that decorate the free spaces between one column and the other. We see there eighteen motives of linear drawing, which are worth being well observed for they are a new proof that Pompeians did not work as we do to-day, but always under the inspiration of an exquisite and aristocratic art.

After having observed the garden and the portico with its modern roof, we may enter the *exedras* or drawing-rooms. They are two in number, on both sides of the east portico of the peristyle. One, towards north, is very gracefully decorated with nice ornaments, and contains three beautiful paintings, representing *Ixion's Punishment*, *Nassus and Bacchus*, *Pasiphae and Dedalus*. These three pictures have three companion paintings in the exedra placed on the south end of the portico; they represent in fact: *Pentheus punished*, *Dirce*, and *Hercules in his Cradle*.

And now let us go into the *triclinium* situated on the north side of the portico. Its entry is adorned with graceful bronze statuettes, placed between the columns that flank the garden. Here also the opening has been protected by an elegant railing, that preserves somewhat of the classic style, while it has also a slight modern intonation. The vast hall is thus entirely sheltered from the sun; it has just light sufficient to allow the spectator to admire its splendid decoration, while it is not strong enough to spoil in a short time the freshness of the colours.

The ancient artist, chosen to decorate this hall, has given proofs of a rare ability. It was in fact impossible to distribute better the order of its magnificent walls. The black wainscotting serves as a base to the cinaber compartments, divided by black stripes; and the superior part of the room finished in a light white, strown with fantastical drawings and numerous graceful figures. On this wainscotting, we admire groups of Amazons. Between it and the superior compartment, runs an ornament showing little Cupids intent on various occupations. This ornament forms both a genial and original allegory. Above, in concordance with various candlesticks painted in the compartments, and surmounted by flying groups, we see eight little pictures representing mythological subjects, that are true miniatures. We behold in them charming, plump, dimpled Cupids, small figures of a supreme nicety intent on twisting festoons of roses, or on some trade,—the whole in a true festival of colours, and elegance, and an extraordinary motion of childish gayety. And all that succession of red, and black, and white, and of numberless other bright or light colours, gives such a pleasure and satisfaction to the charmed eye, that it may think it contemplates one of those sumptuous suppers offered by Mecænas, in all the splendour of lights and shining cups.

Near the *triclinium*, at the extremity of the north portico, a narrow passage gives access to a small apartment composed of two or three rooms, gracefully but simply decorated. It is there that one can have a clear idea of that familiar intimity, to which smiled the little garden that gave air and light to the domestic chambers. A very small portico looks on a little piece of ground where, in order to give some poetry to the place, they have set some plants belonging to the species painted on the wall of the peristyle.

THE END.

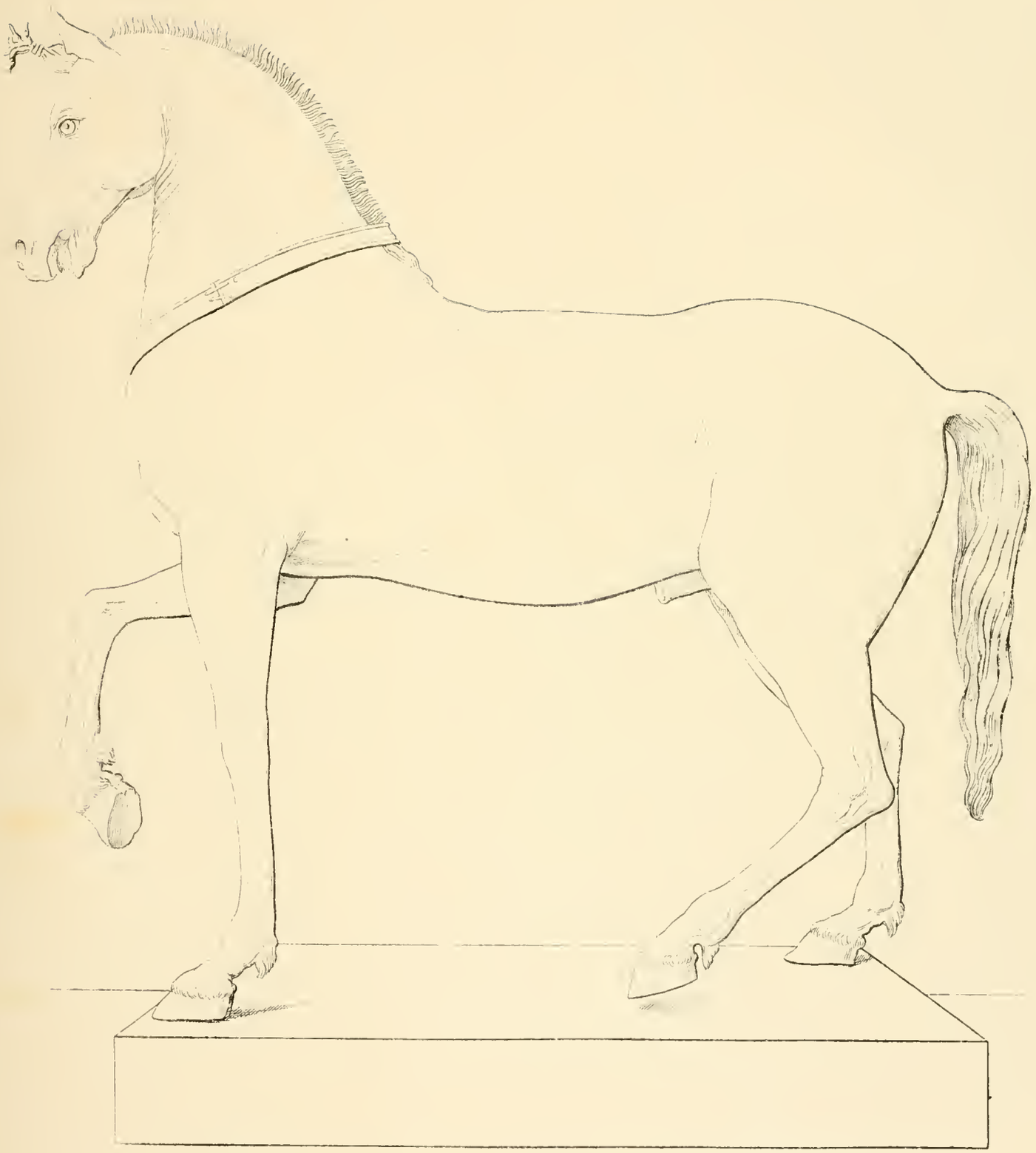
Hercule en repos

Faun tire

Faun dormant

Discobolus

Damasus

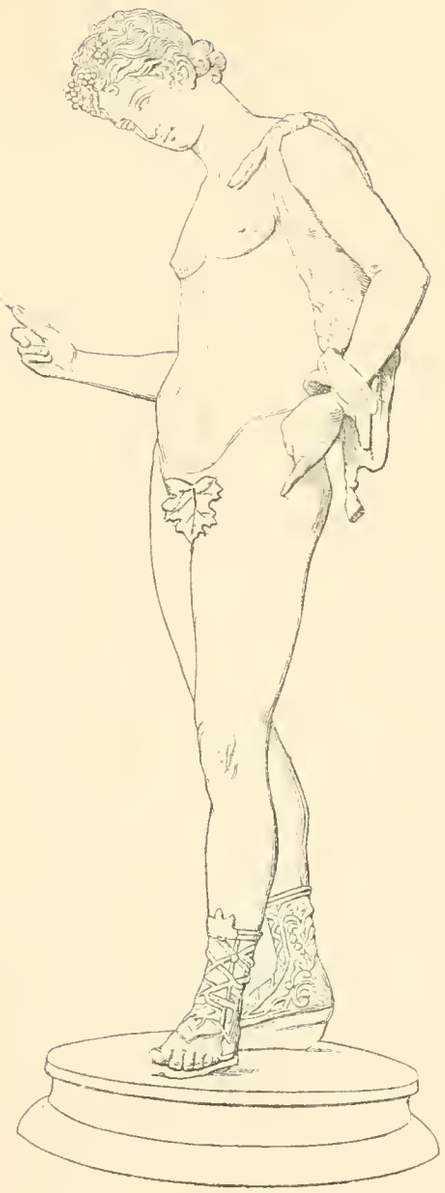


Cheval de Vérone

Camille

Innocenti — Alexandre

Hercule enfant



Faunus

Faun dansant

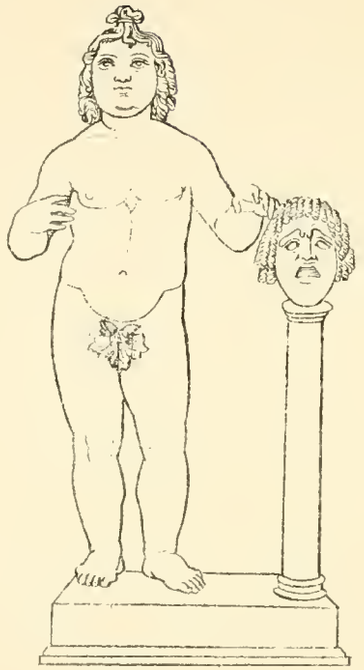
Faune avec outre

Silenus

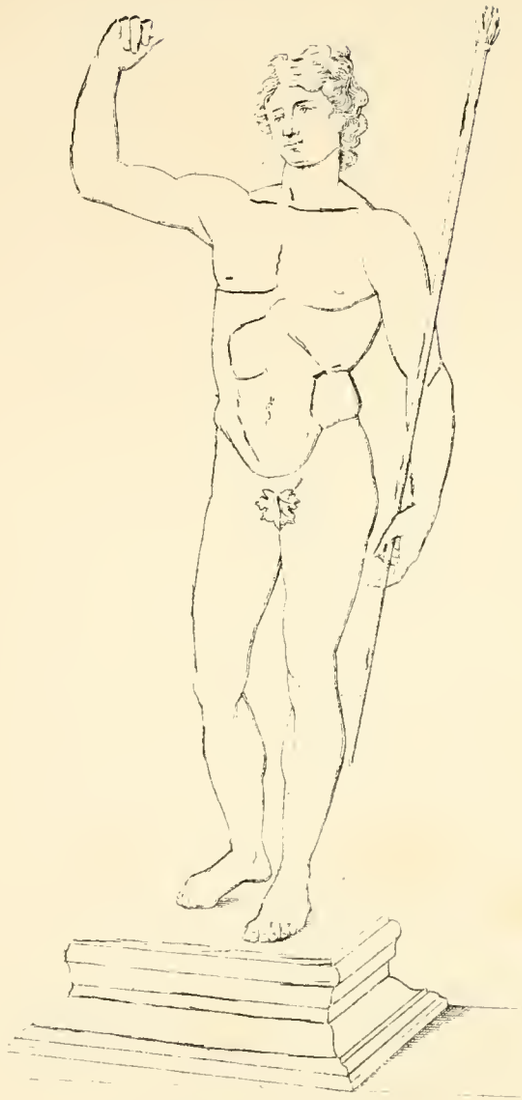
Amour – Pecheur

Venus Fortune

Apollon



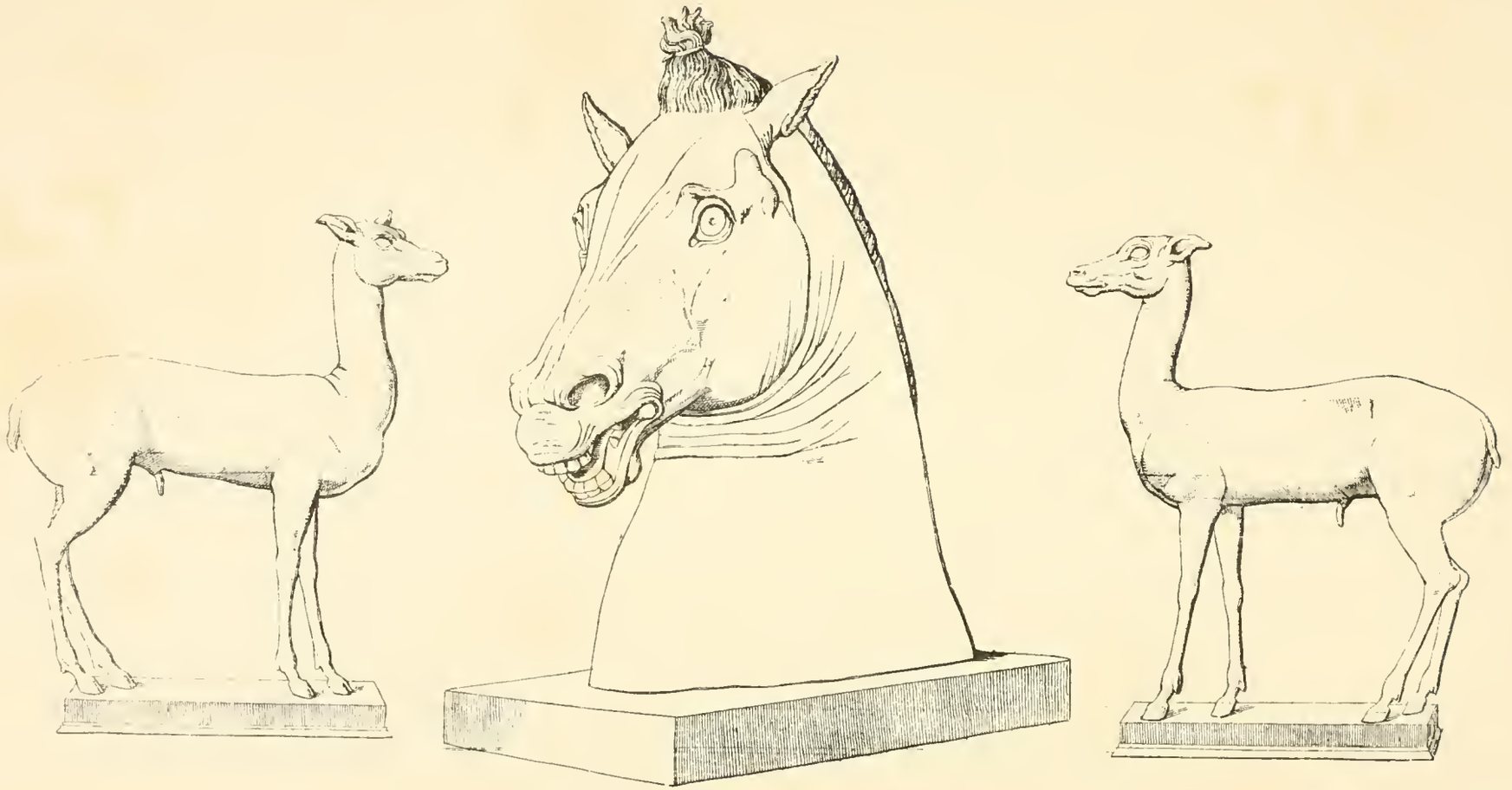
Amourins



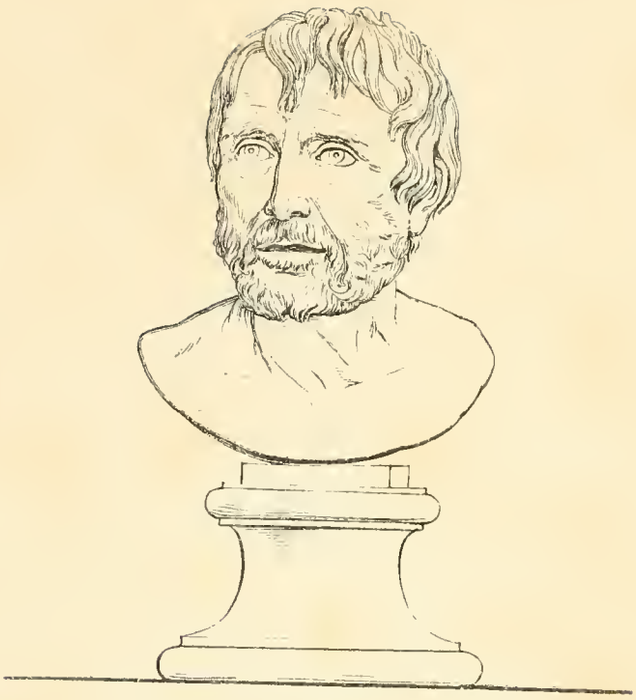
Apollon

Fortuna

La Victoire



Tête de cheval - Gazelles



Sénèque

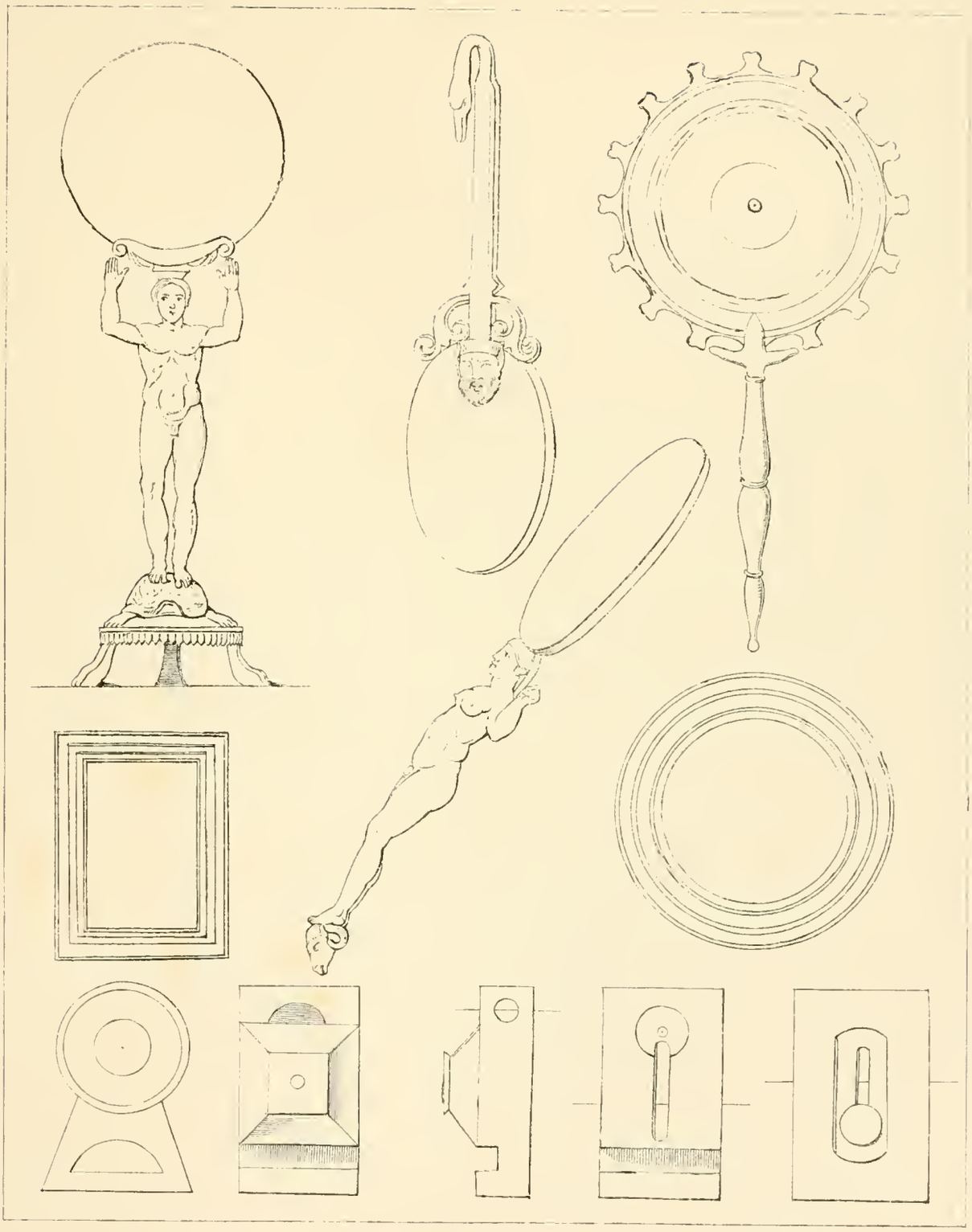
Tête antique

Saffo

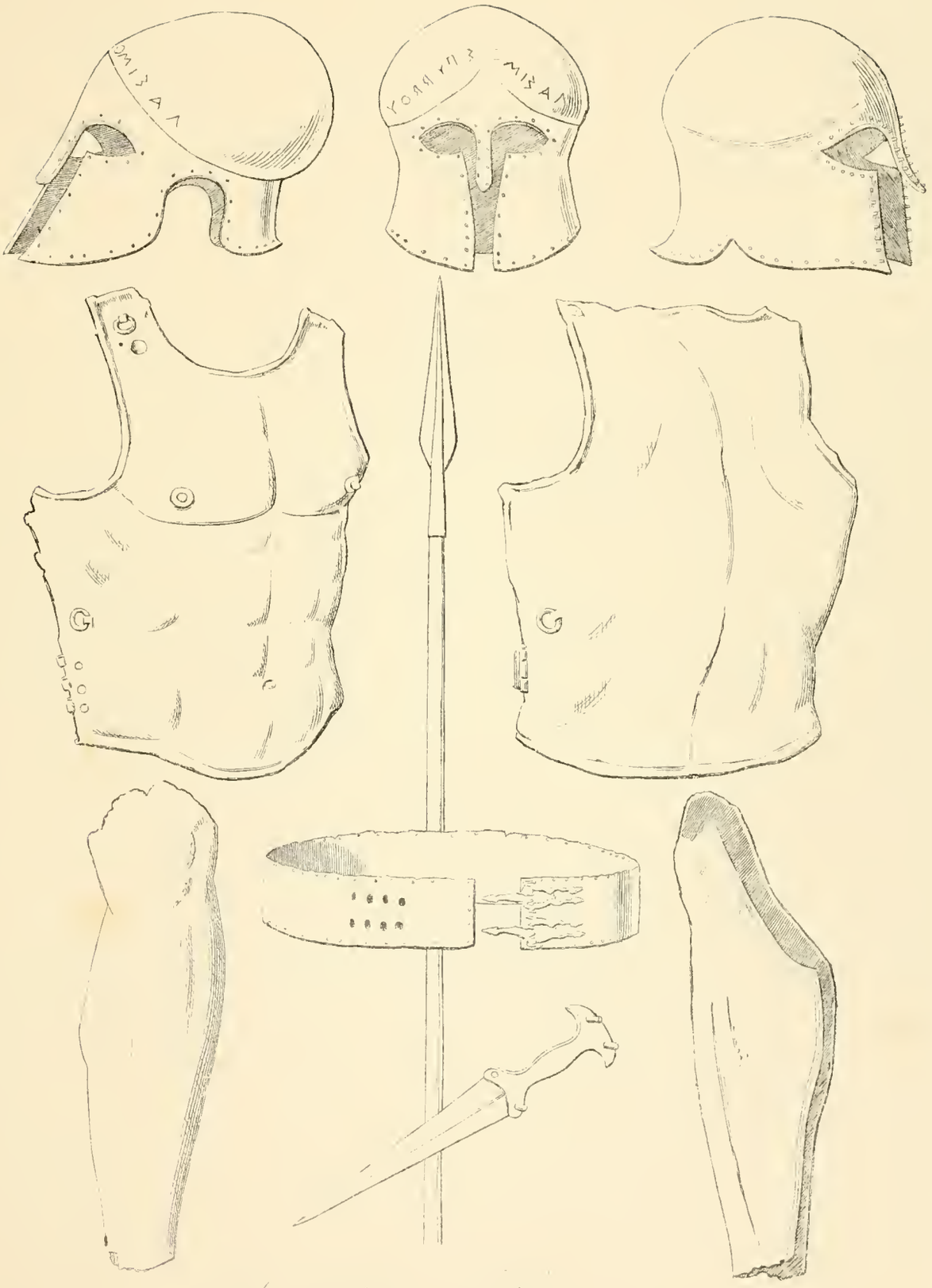
Platone

Casque - Cuirasse

Antiquities

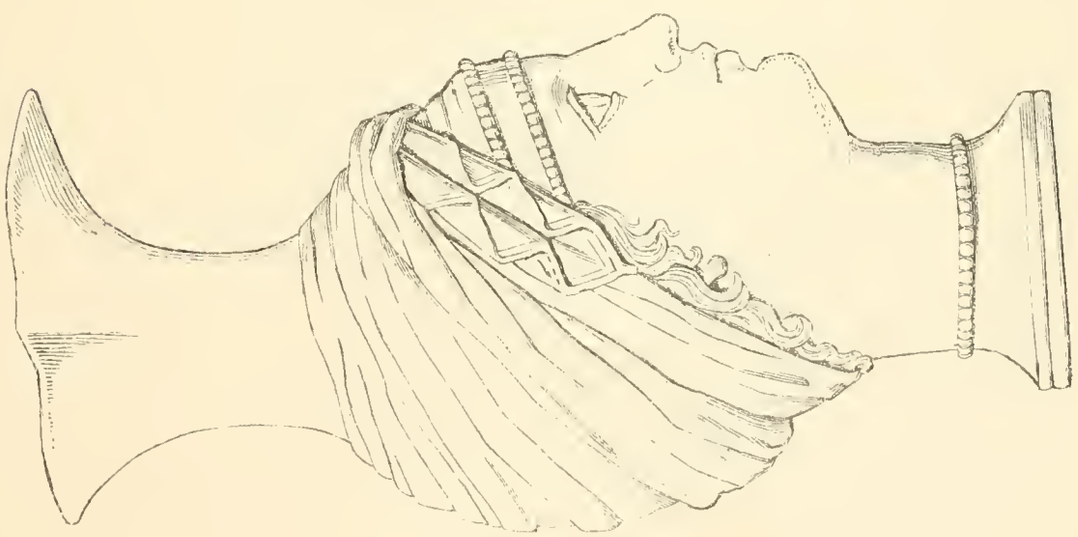


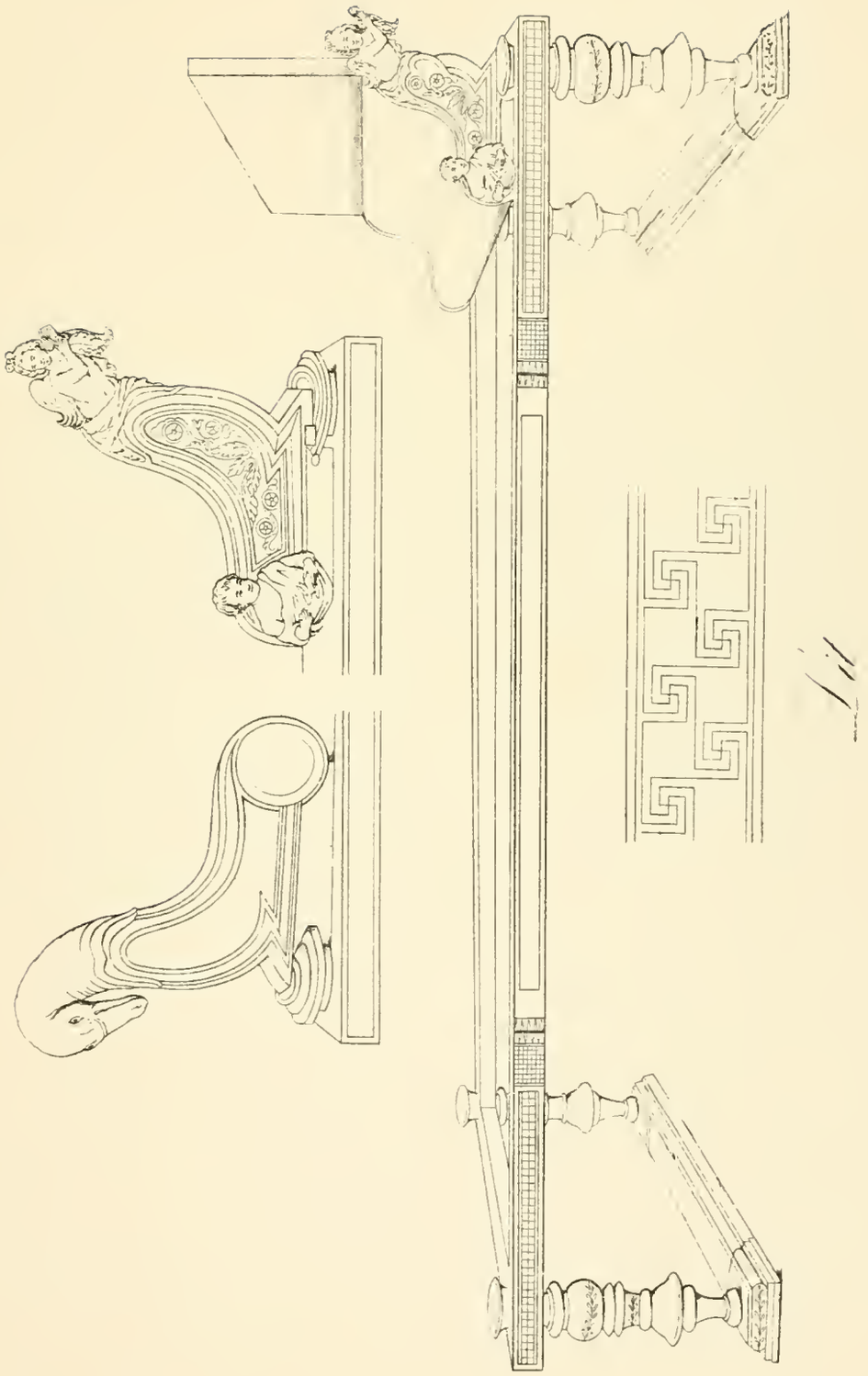
Miroirs

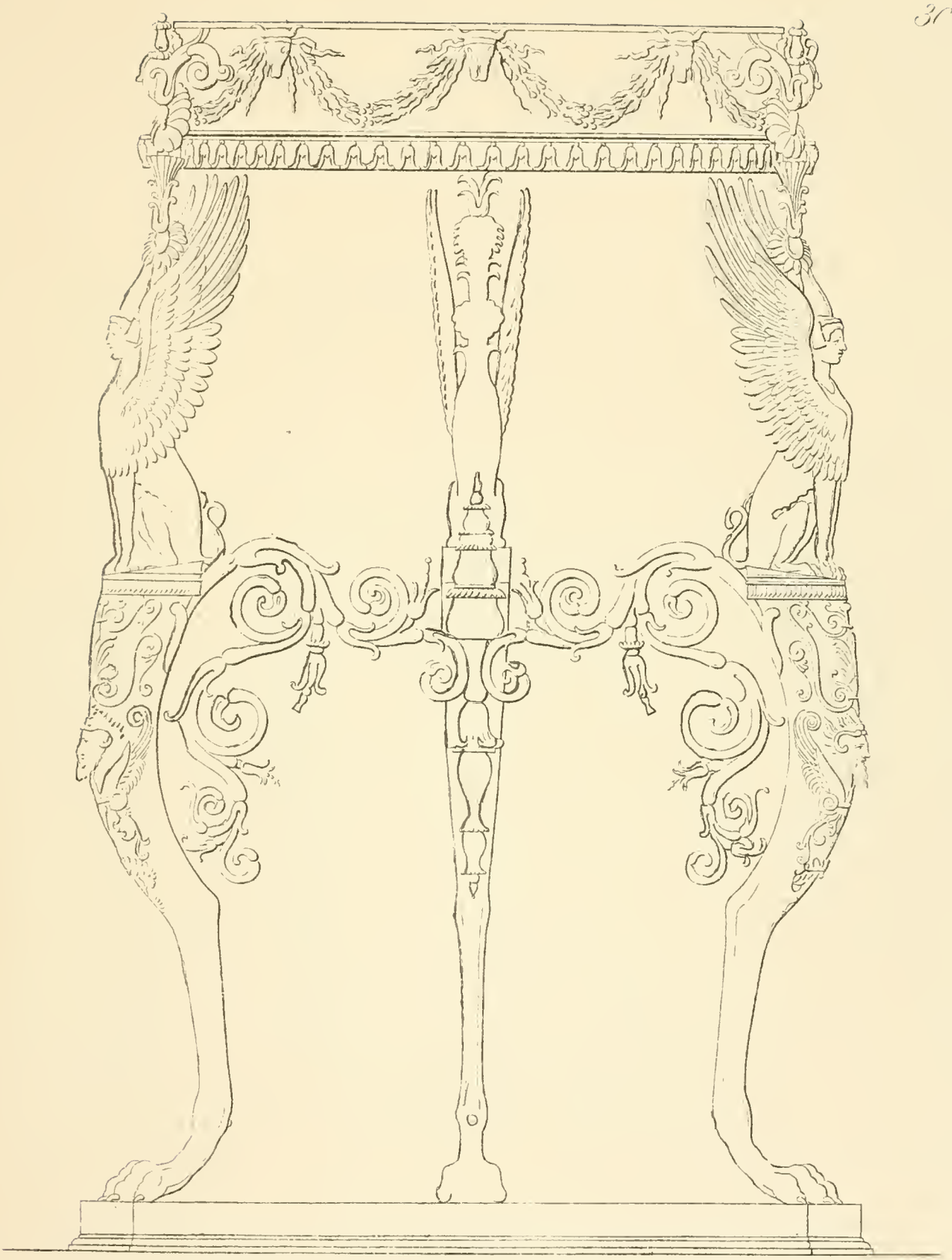


Armes, casques, armures

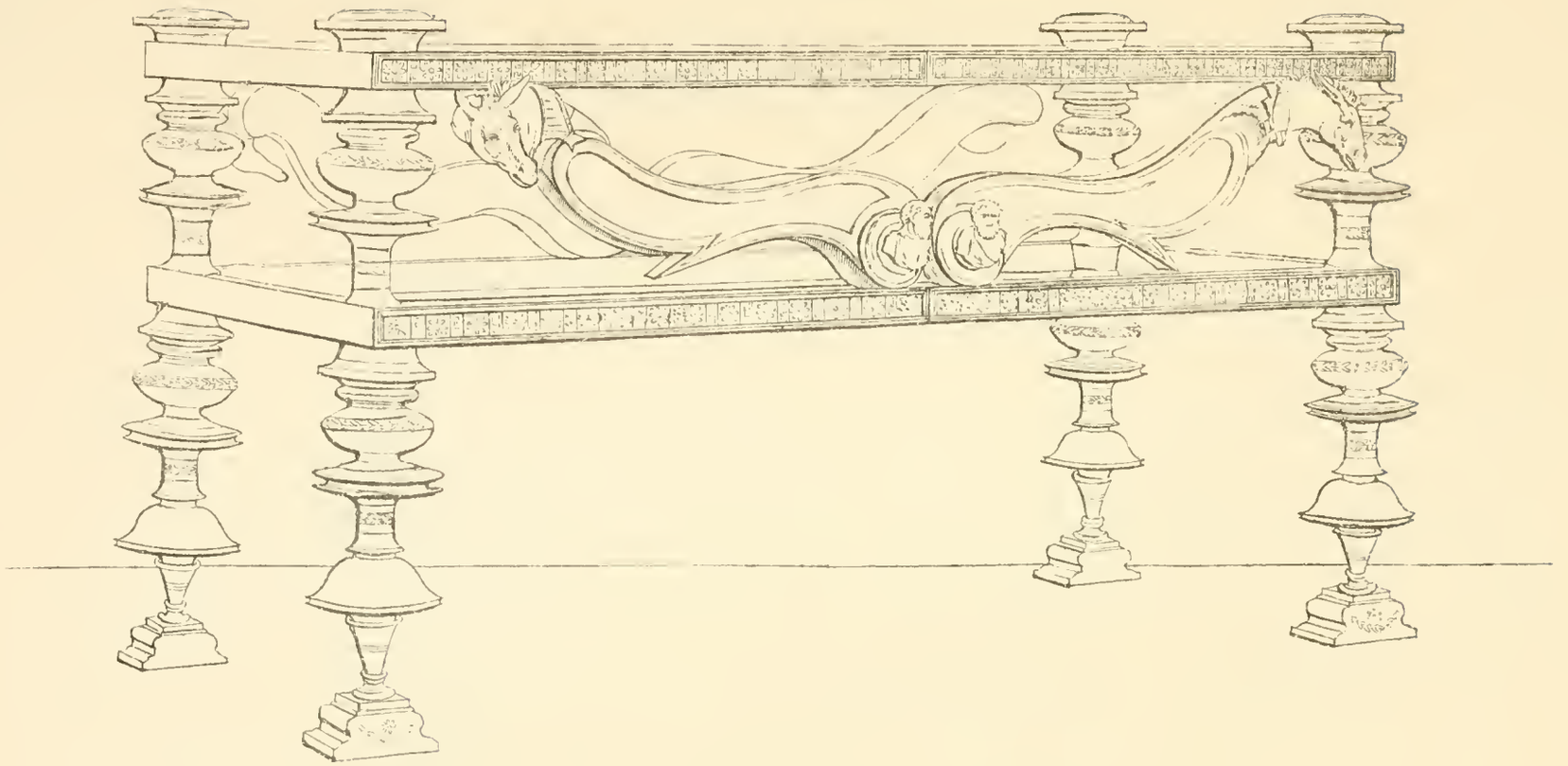
Ustensiles pour cuisine



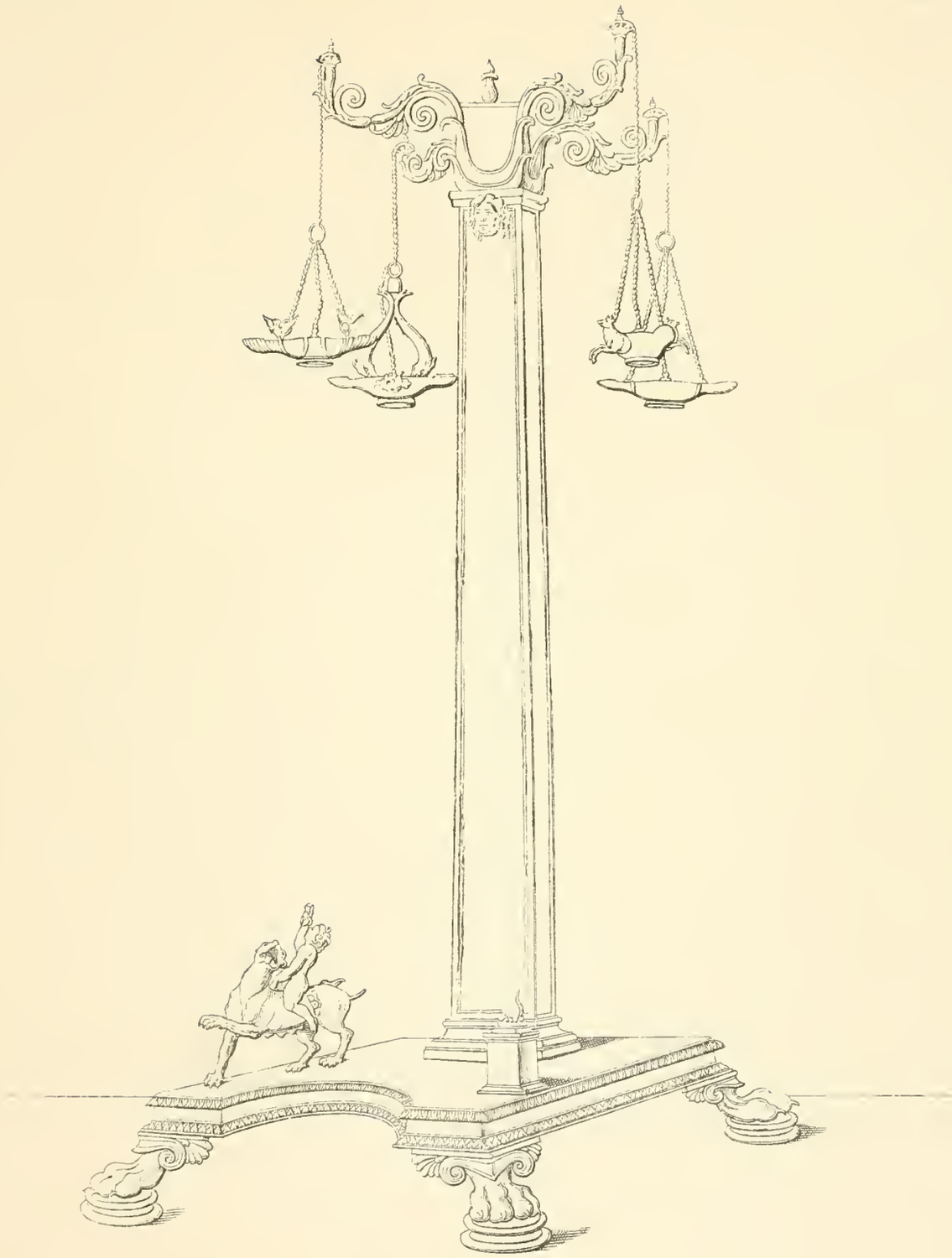




Pieds de bois



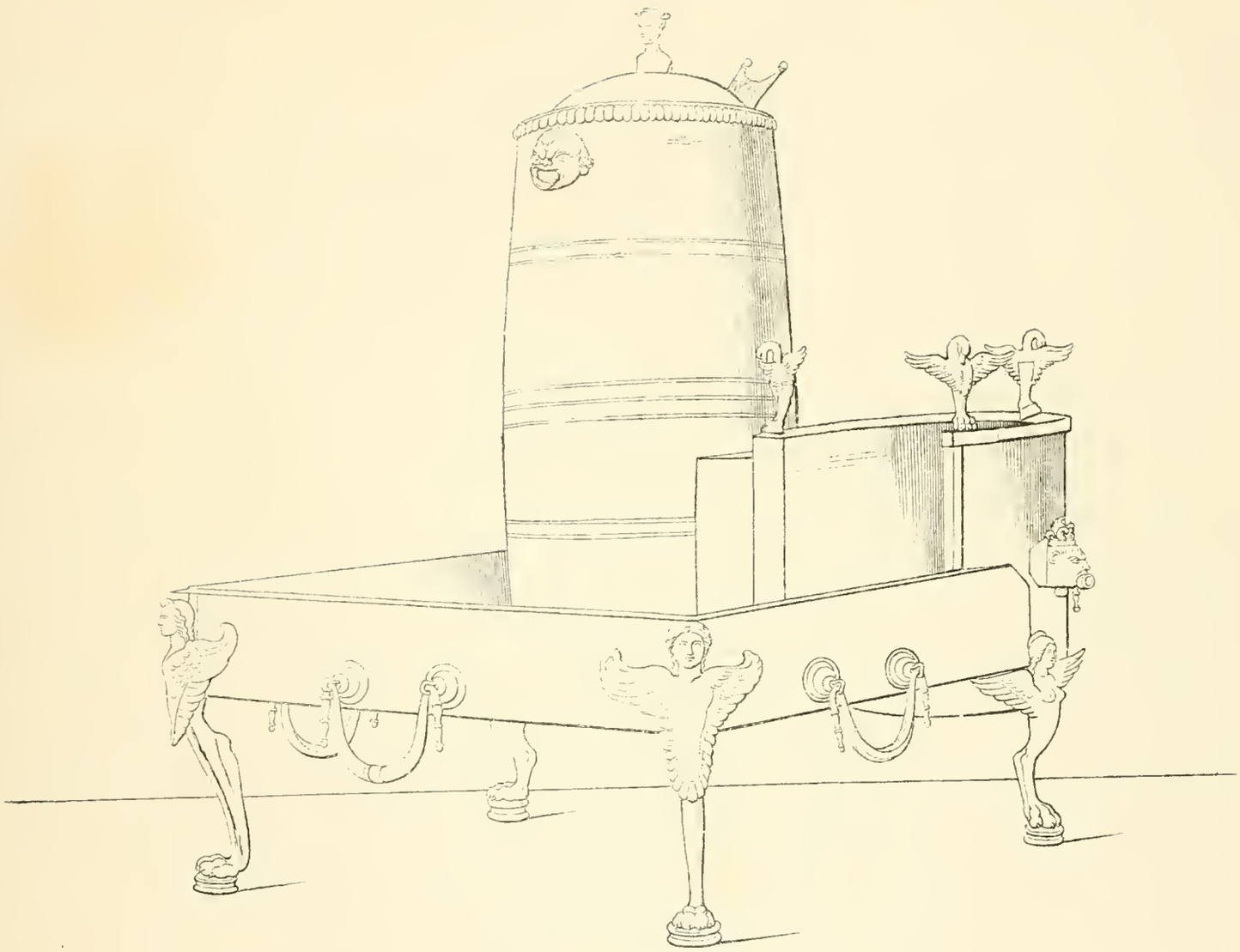
Chaise Consulaire



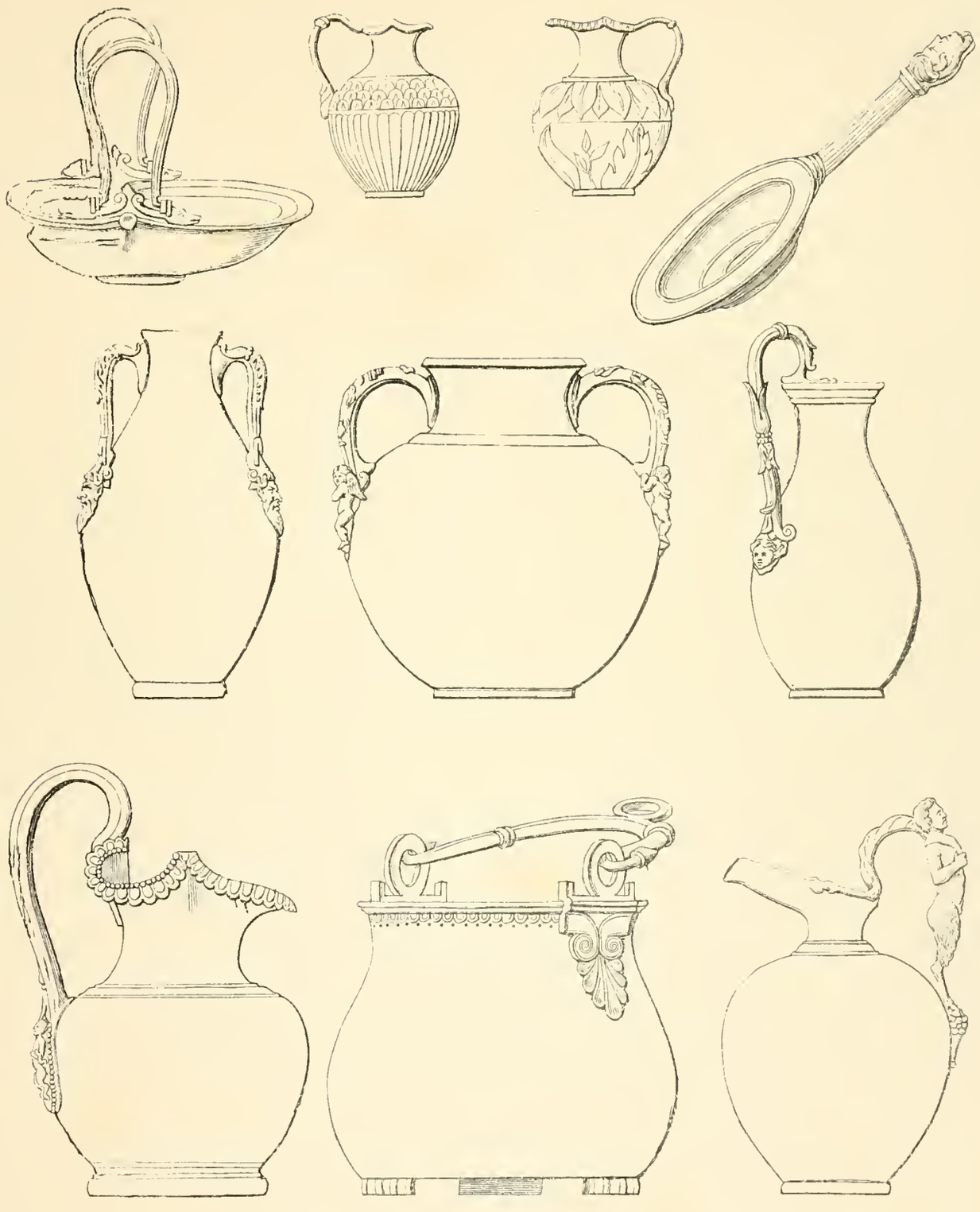
Candelabre Diomede

Candelabro Sitim

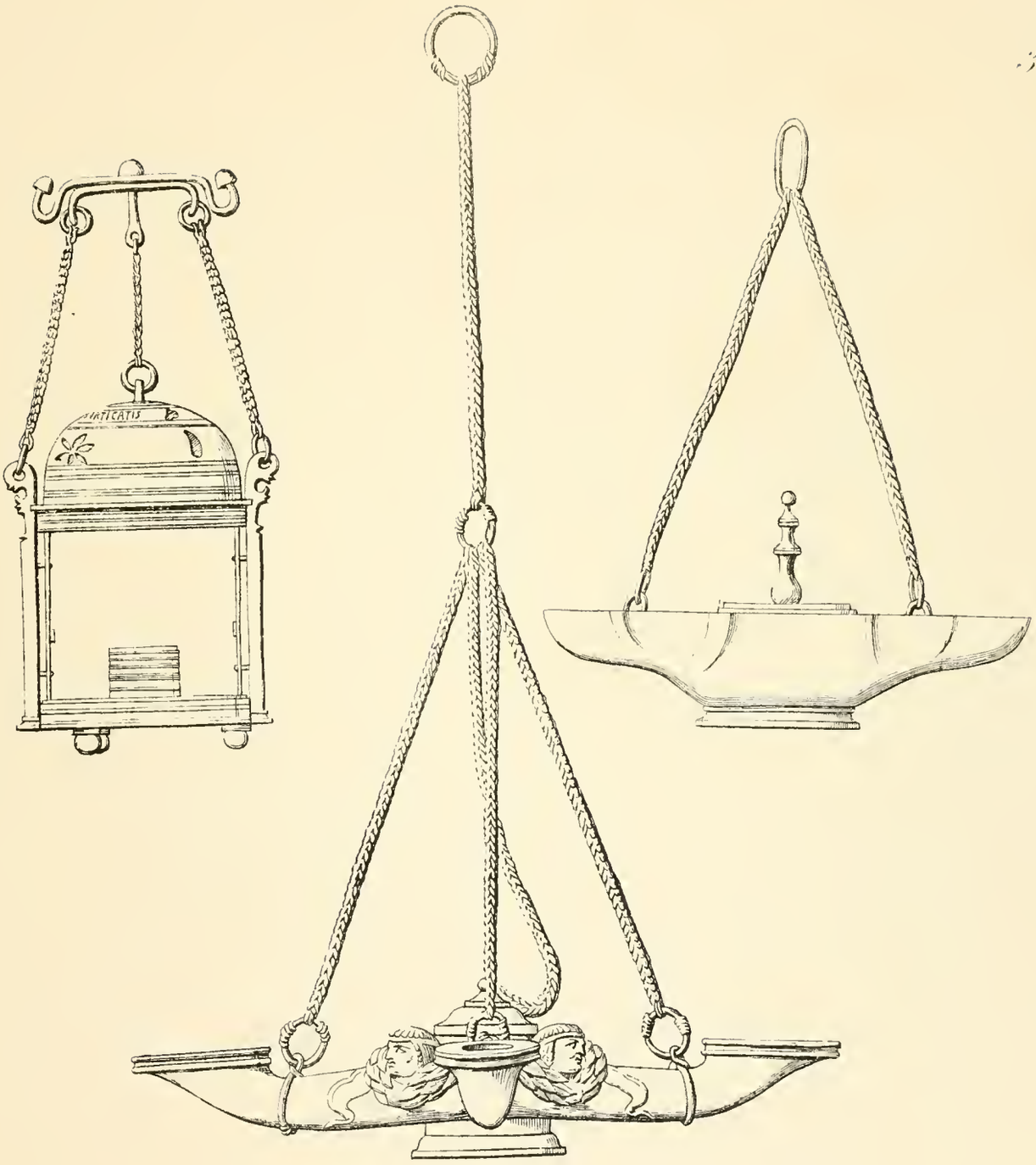
Candelabre Sitine



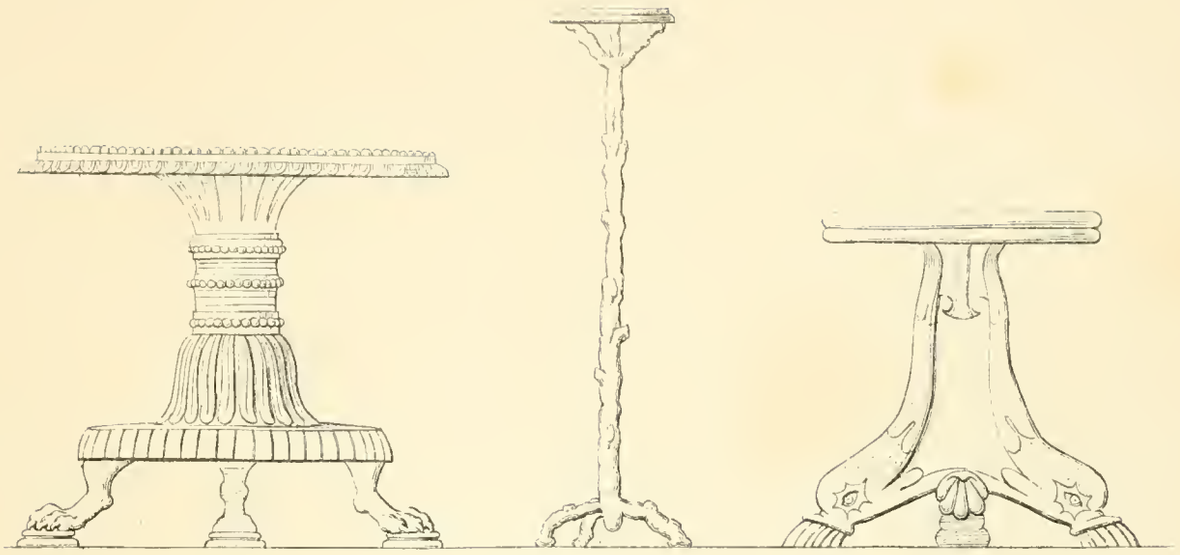
Cuisine économique

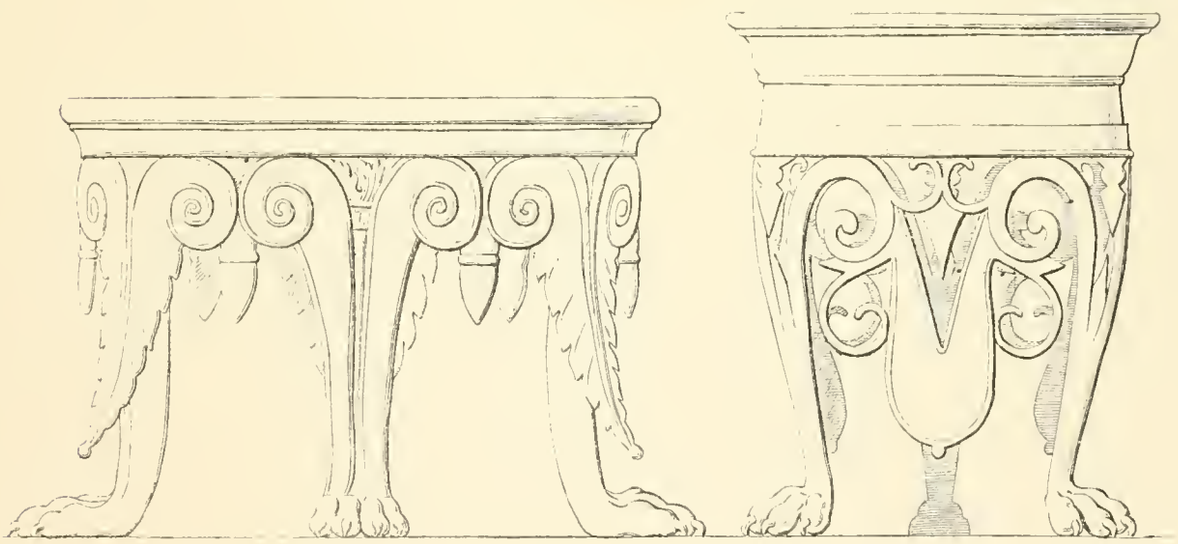


Vases

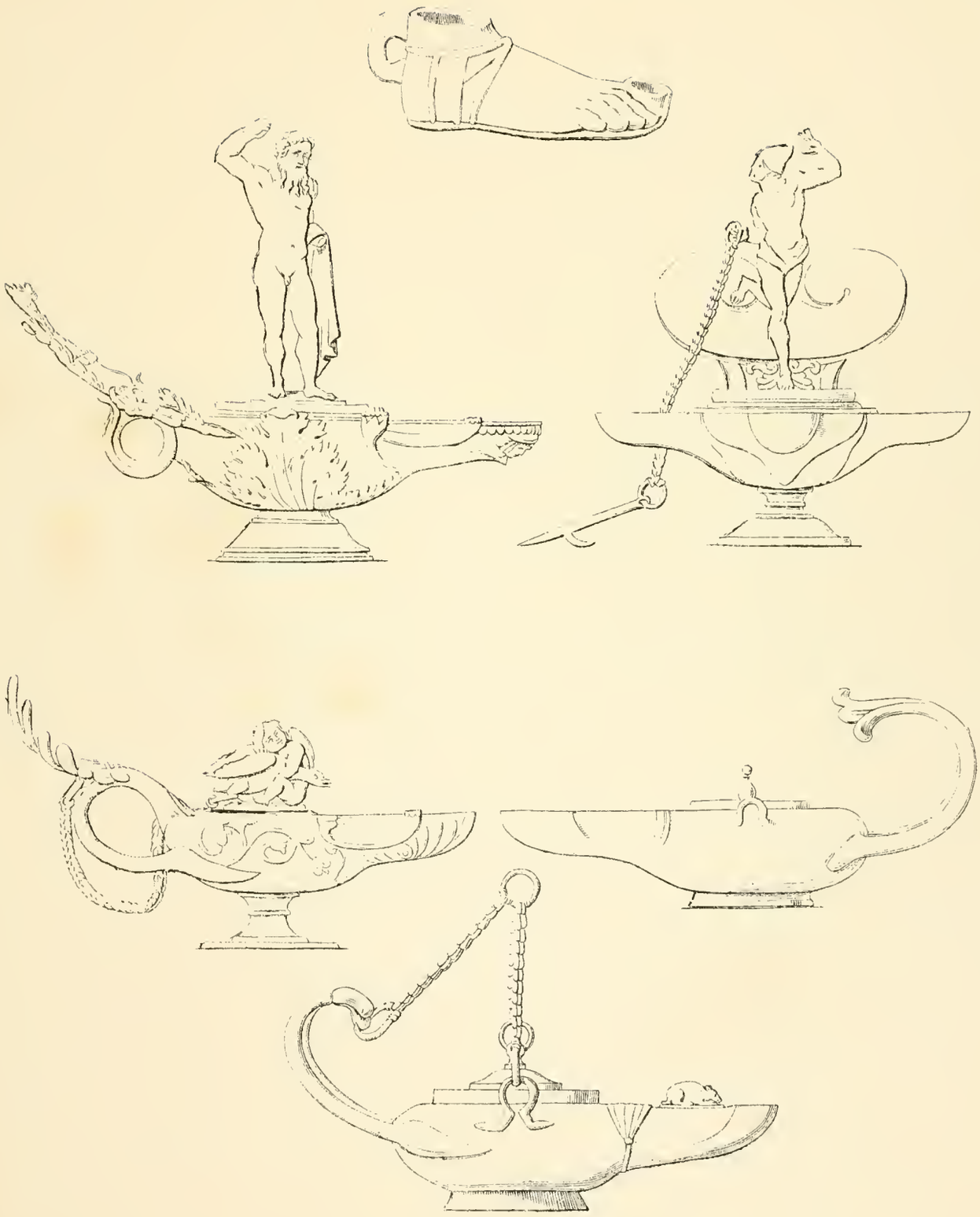


Lucernes

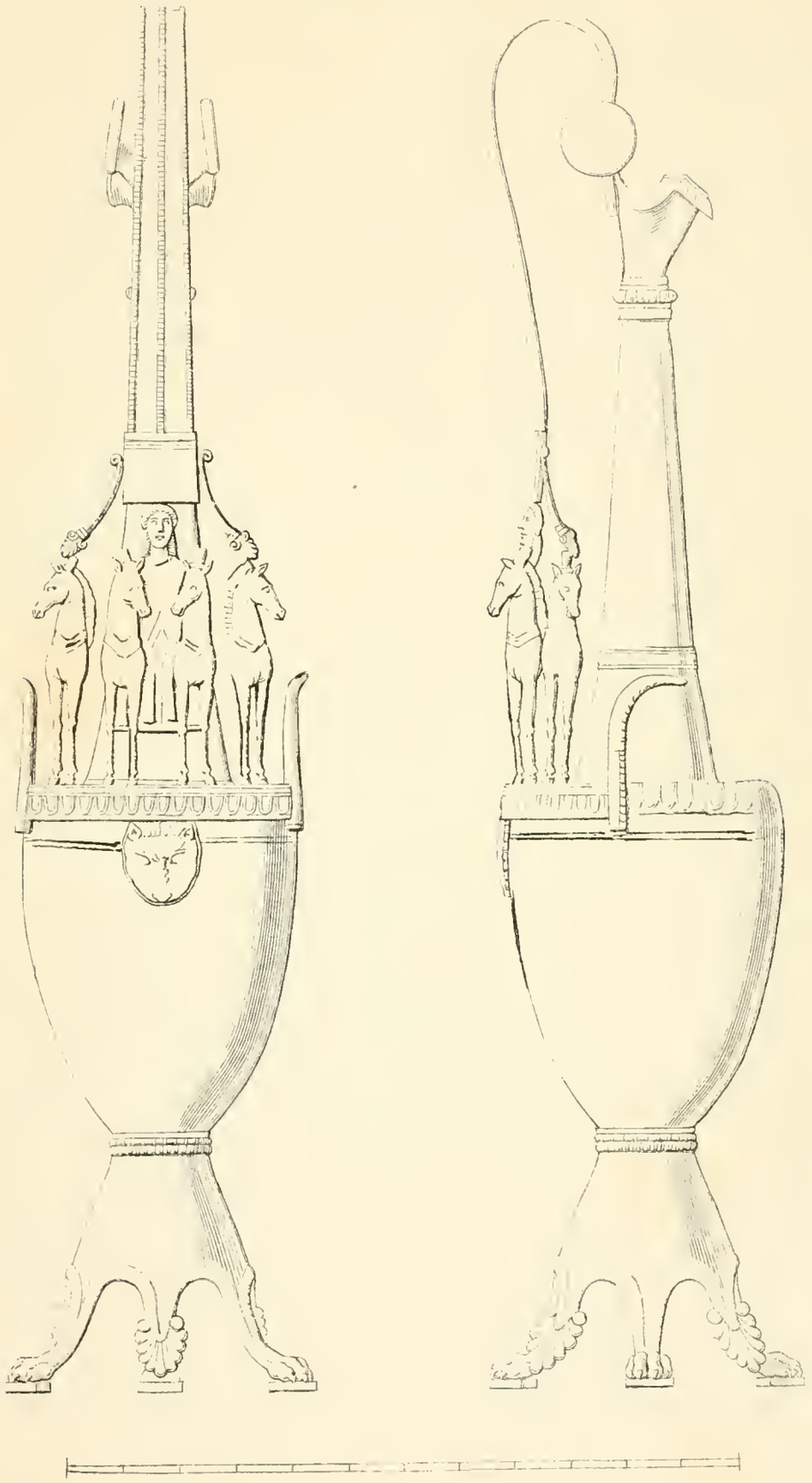




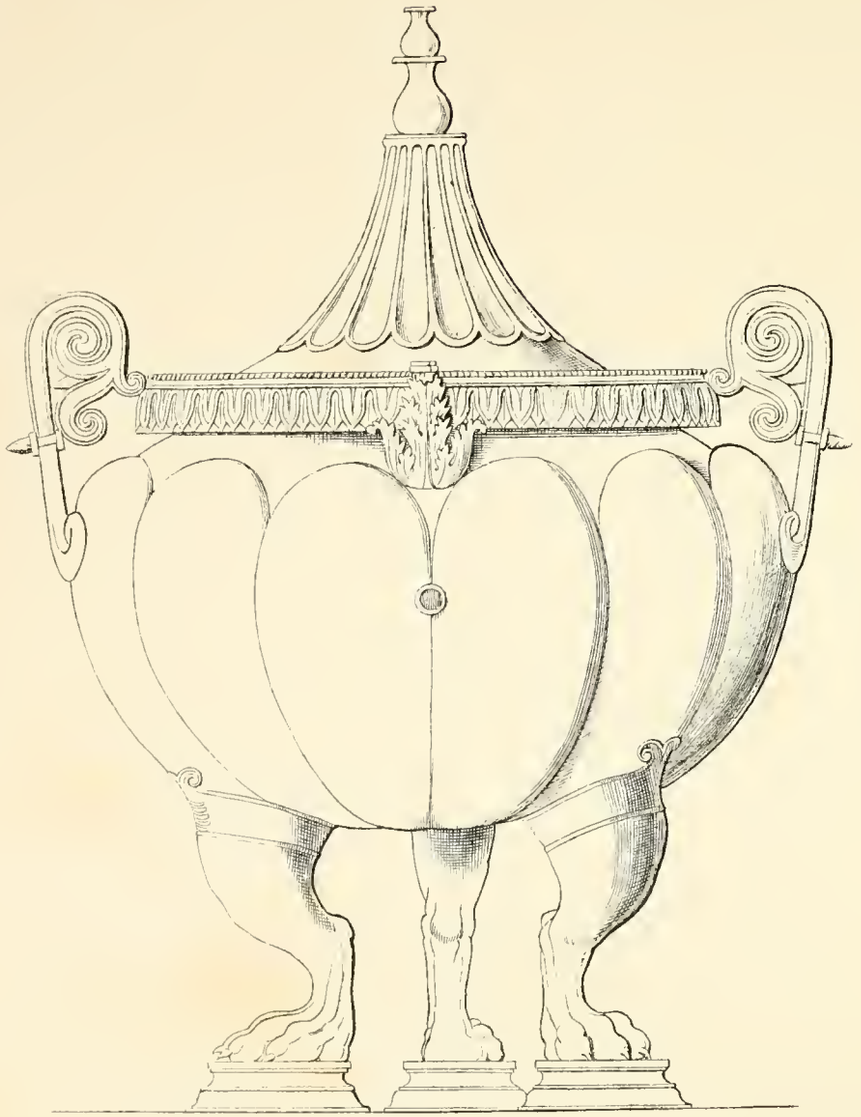
Chandelier -- Pieds de lucarnes



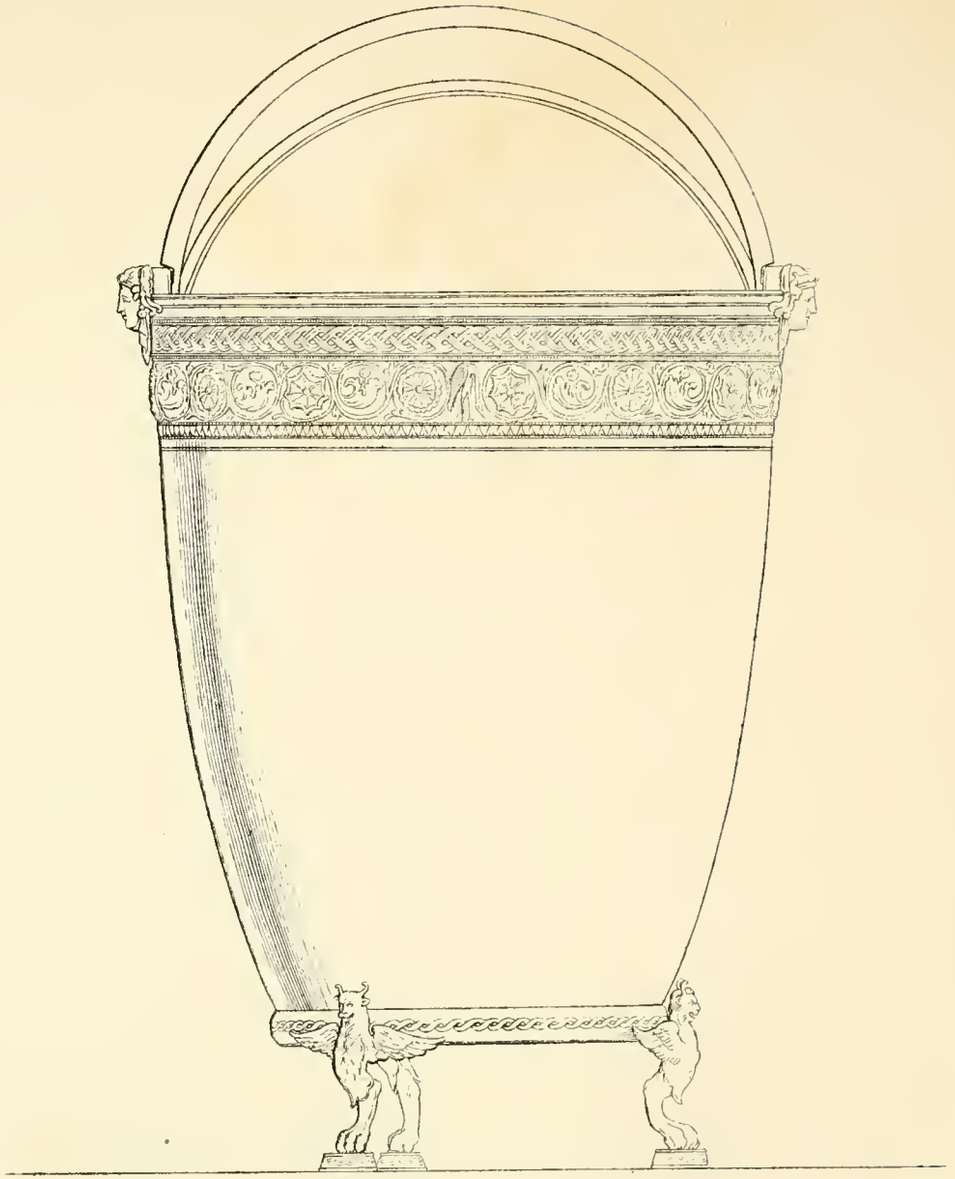
Lucernes



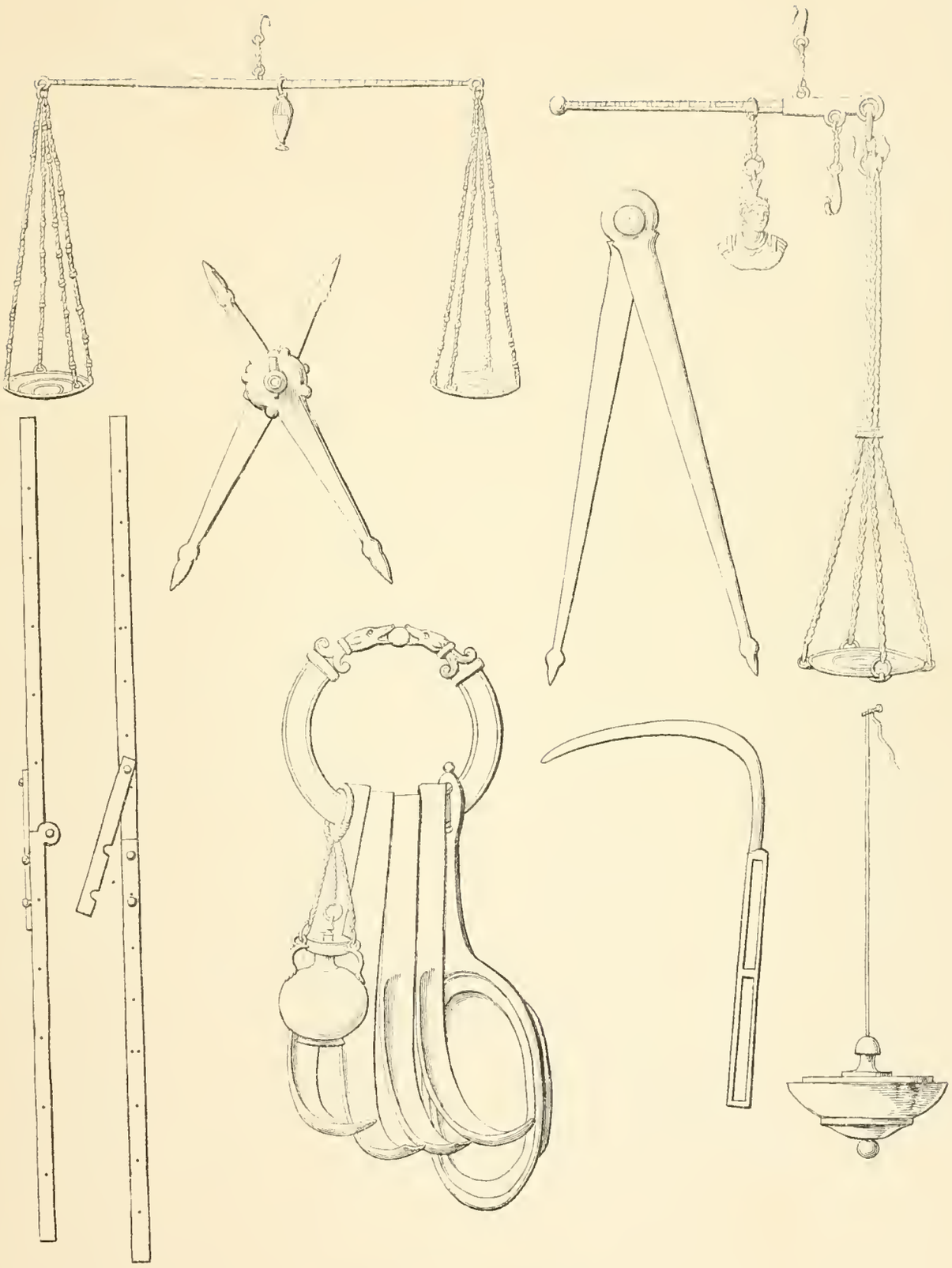
Vasenhenkel



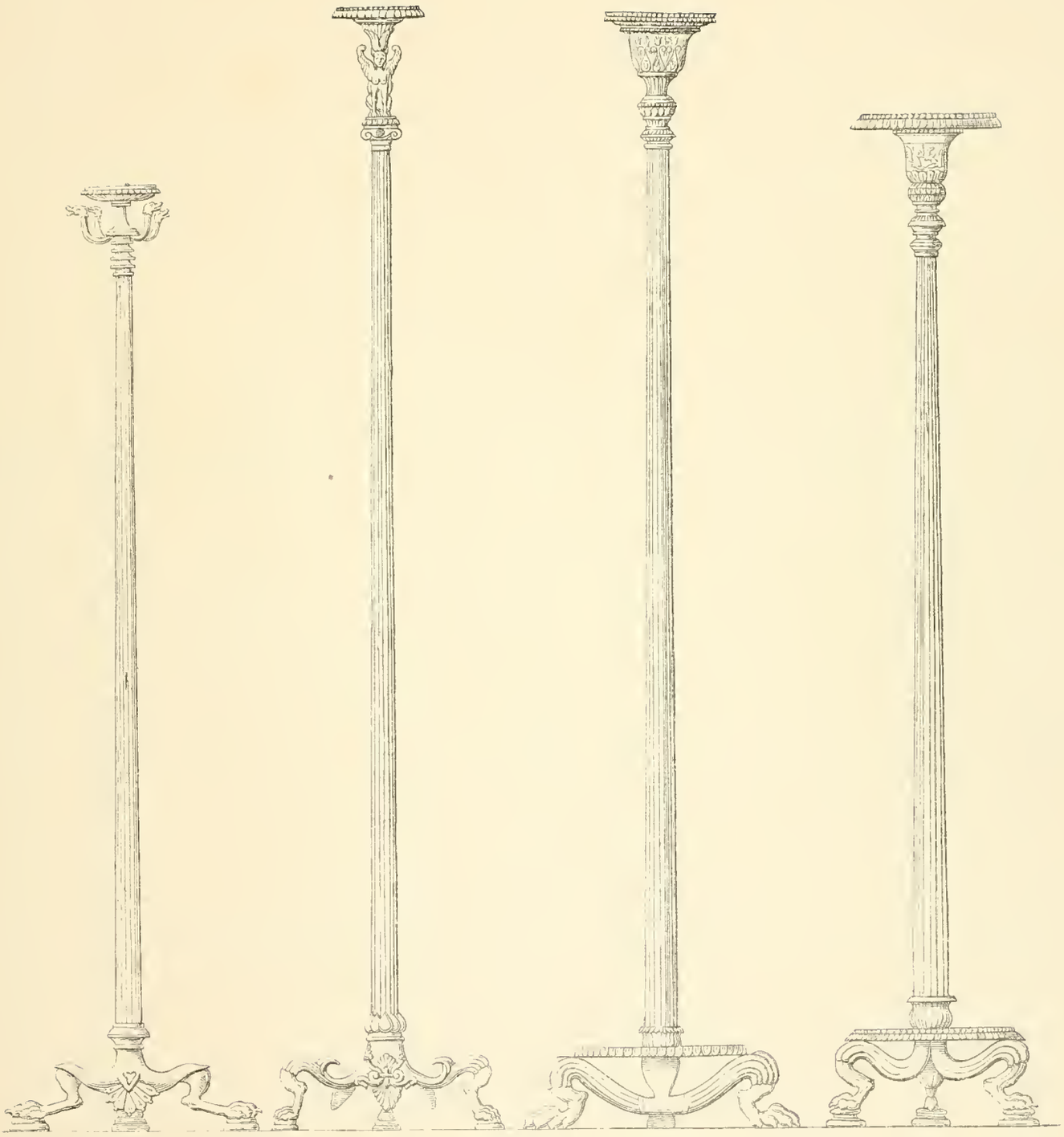
Bouilloir



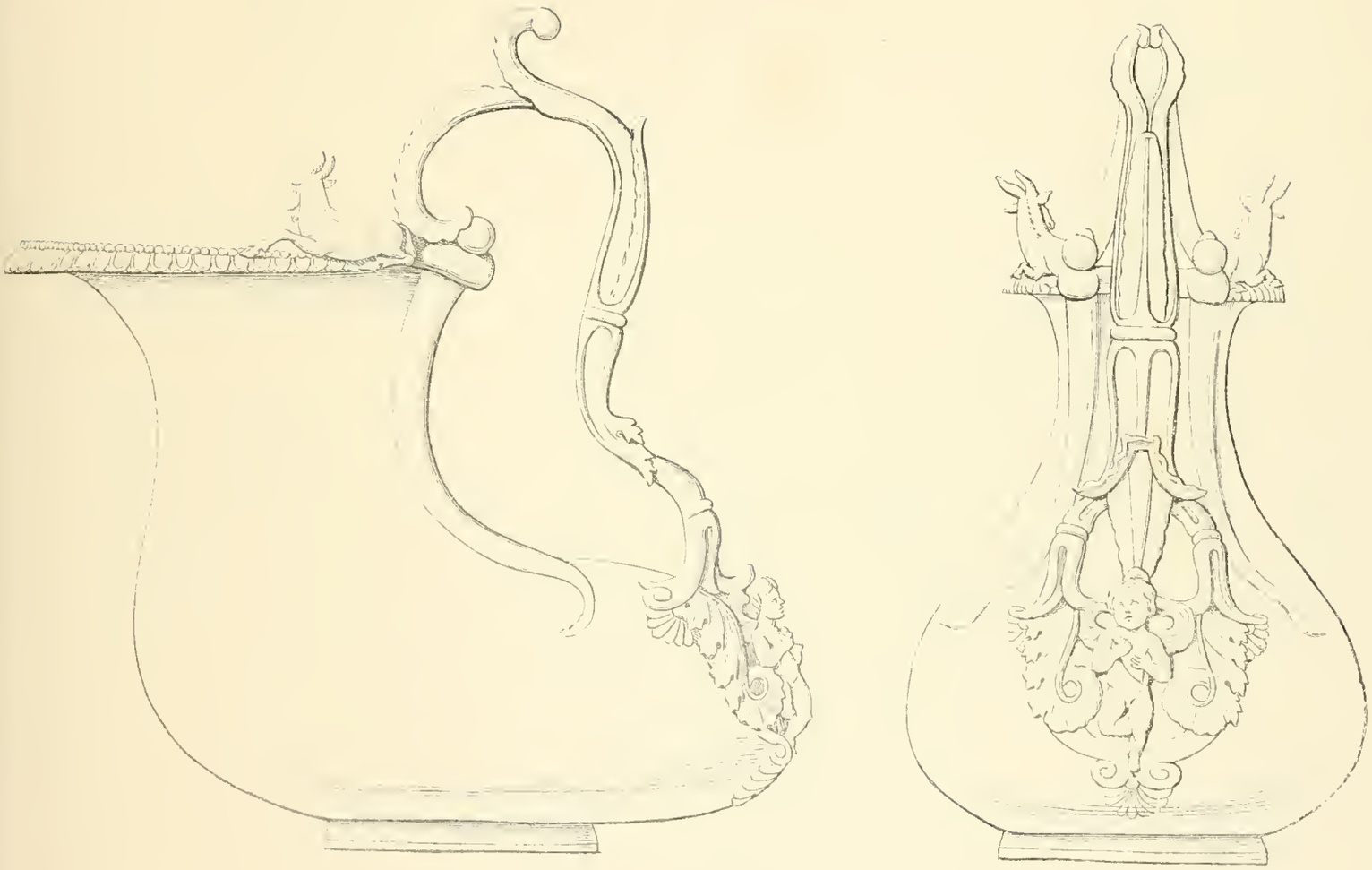
Vase



Mesures - Balances



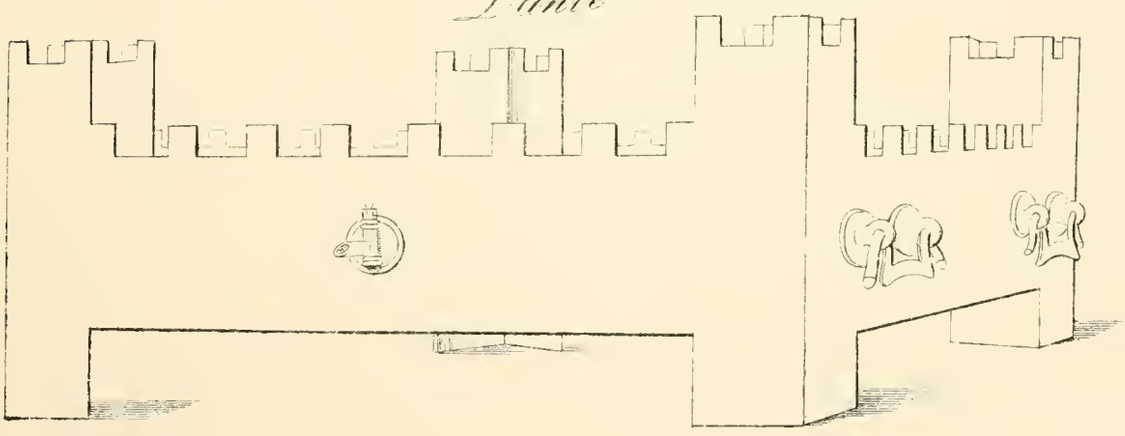
Chandeliers



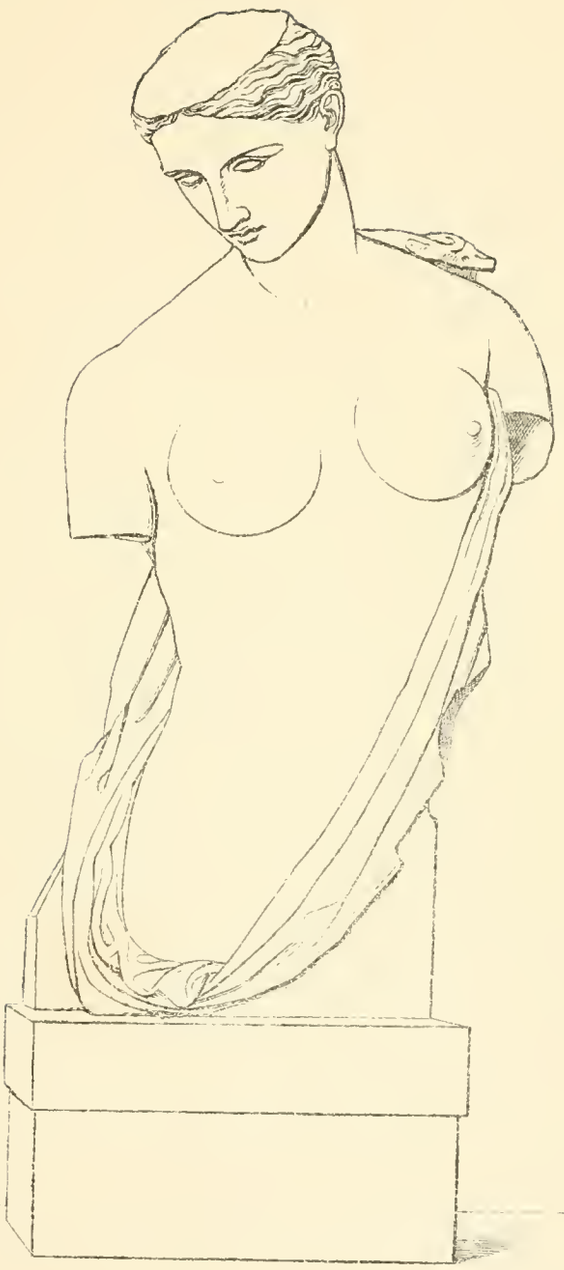
Pot au lait

Vase antique

Dante

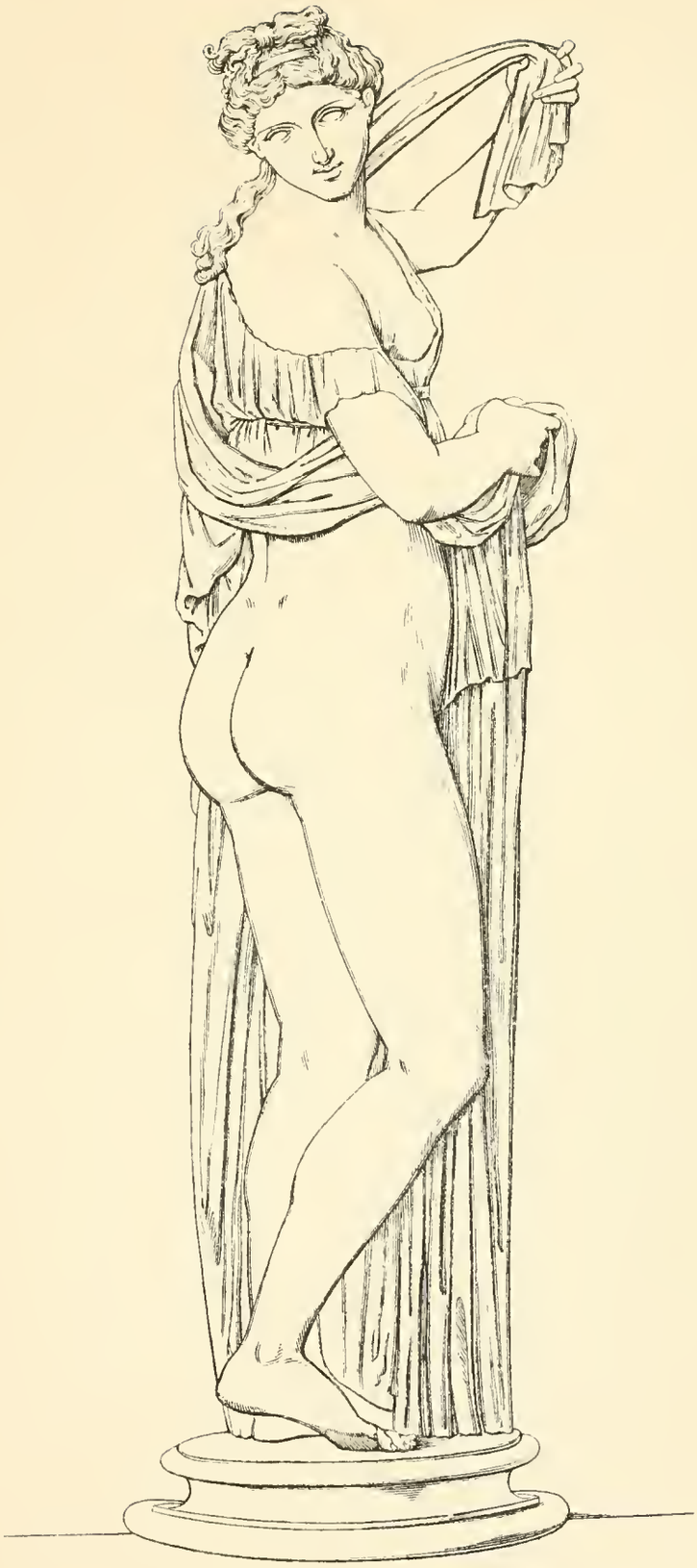


Brasier



Psiche

Vénus Victrix.



Vénus Callipige

Faune et Bacchus

Minerve

Giunone

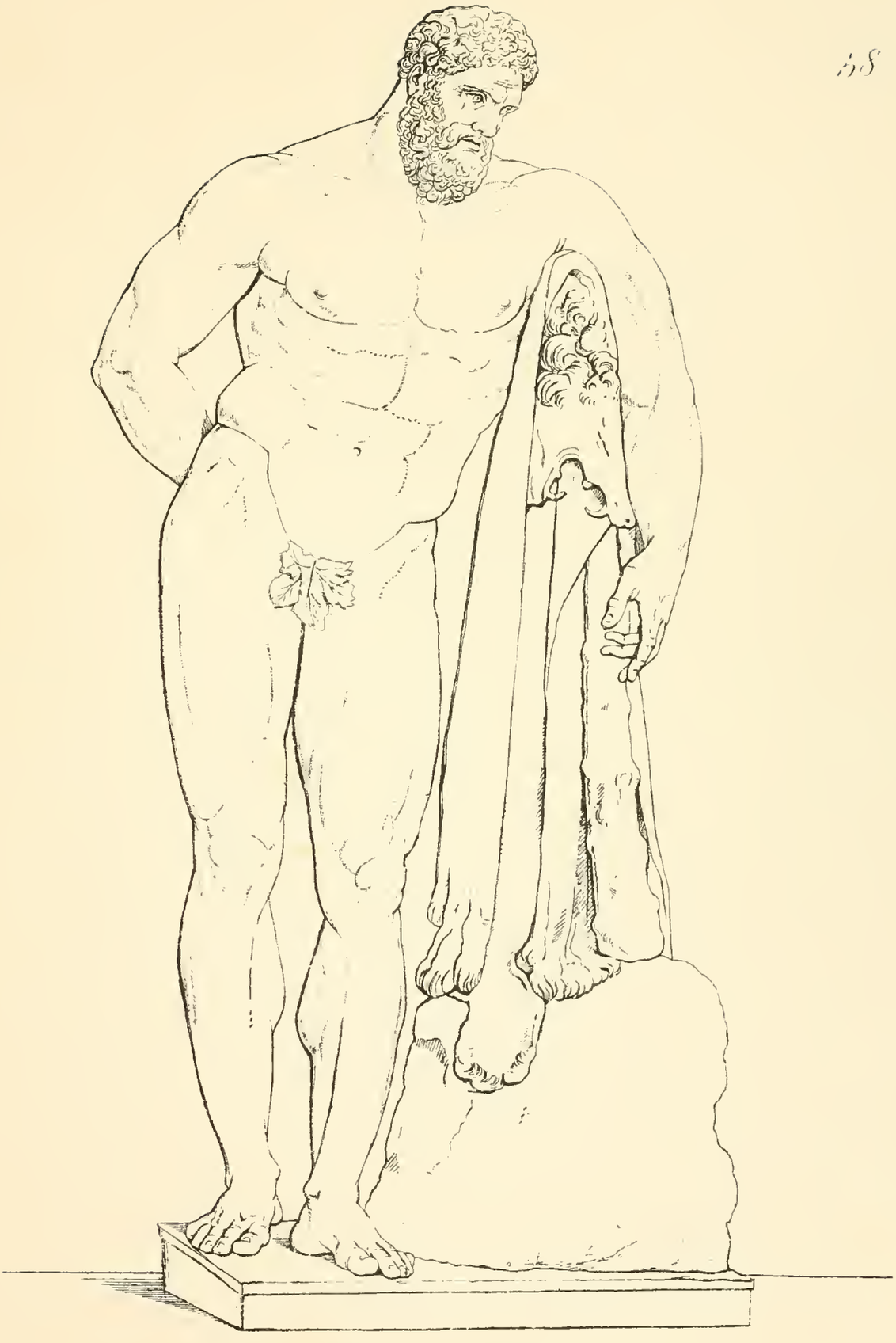
Eschine

Atlante

Neptune

Apollon

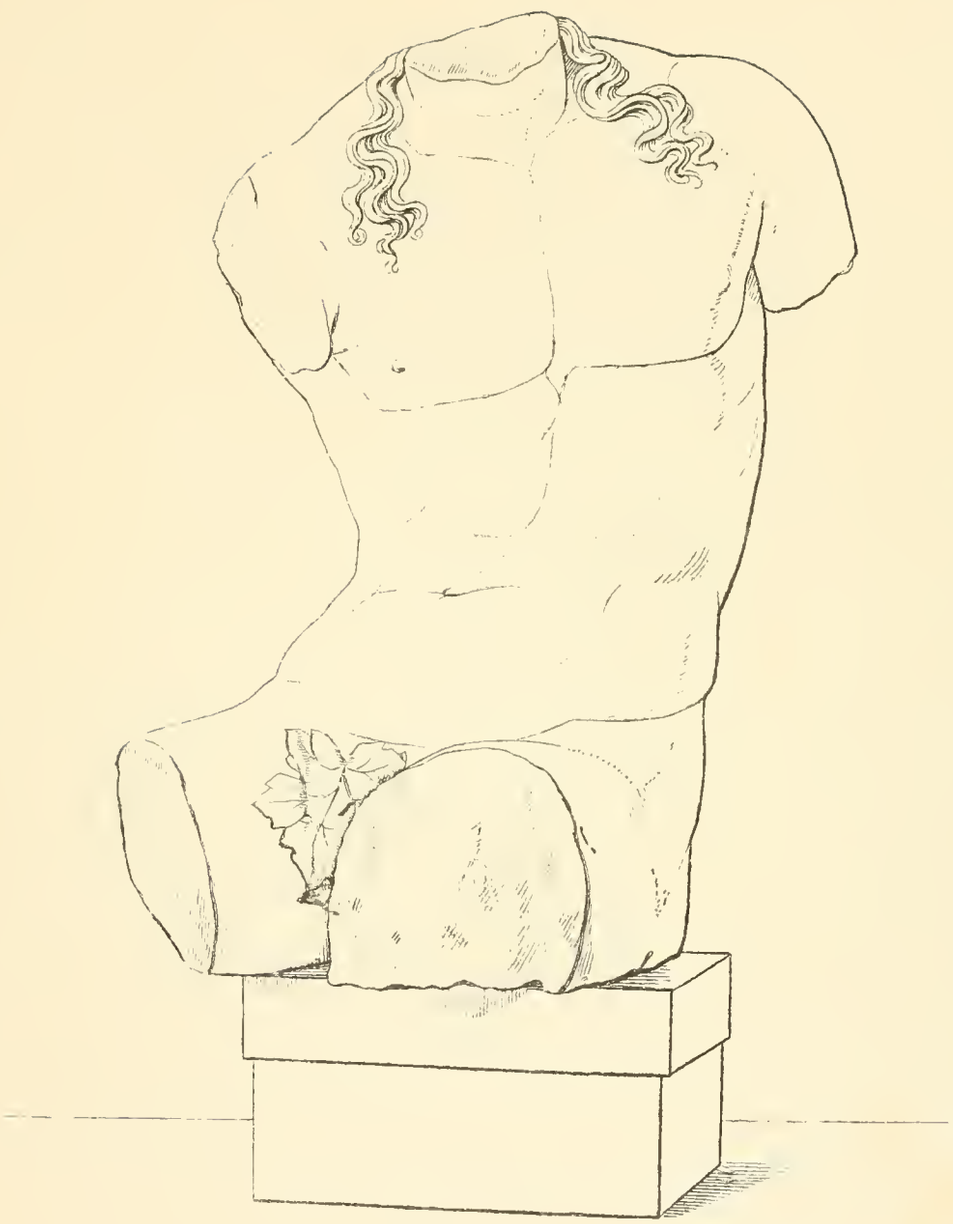
Diane



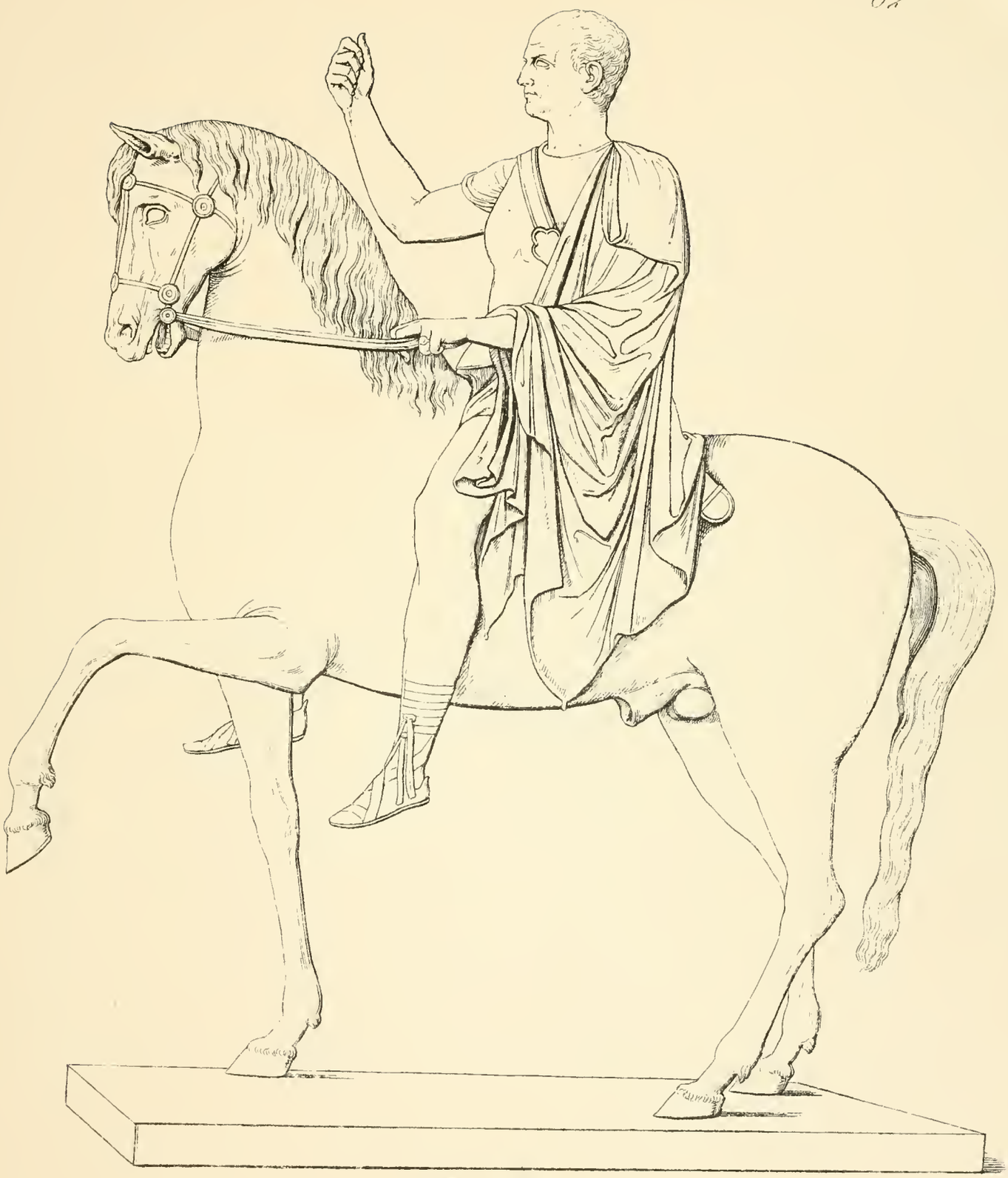
Hercules Farnese

Flora Farnese

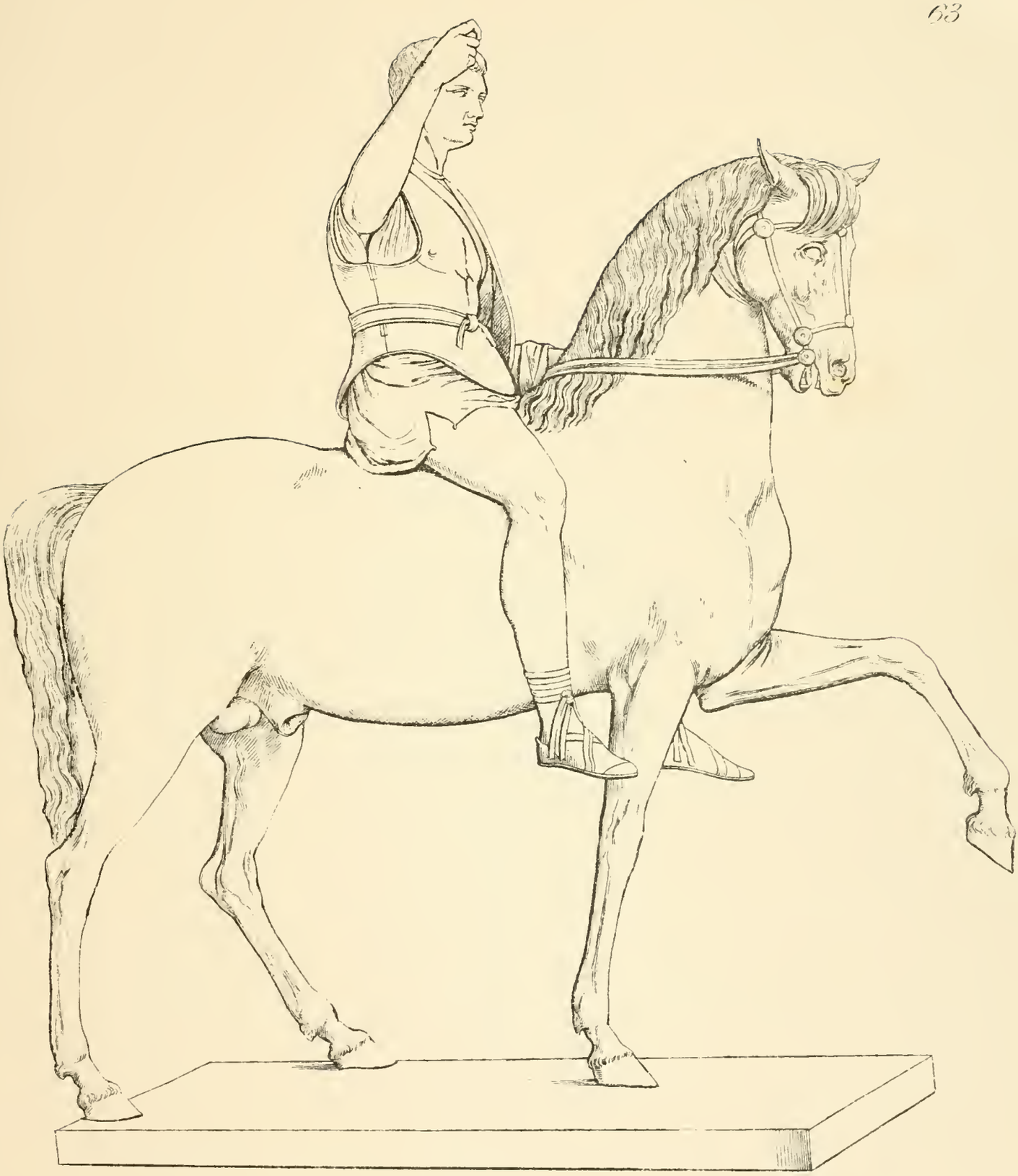
Taureau Farnèse.



Torse

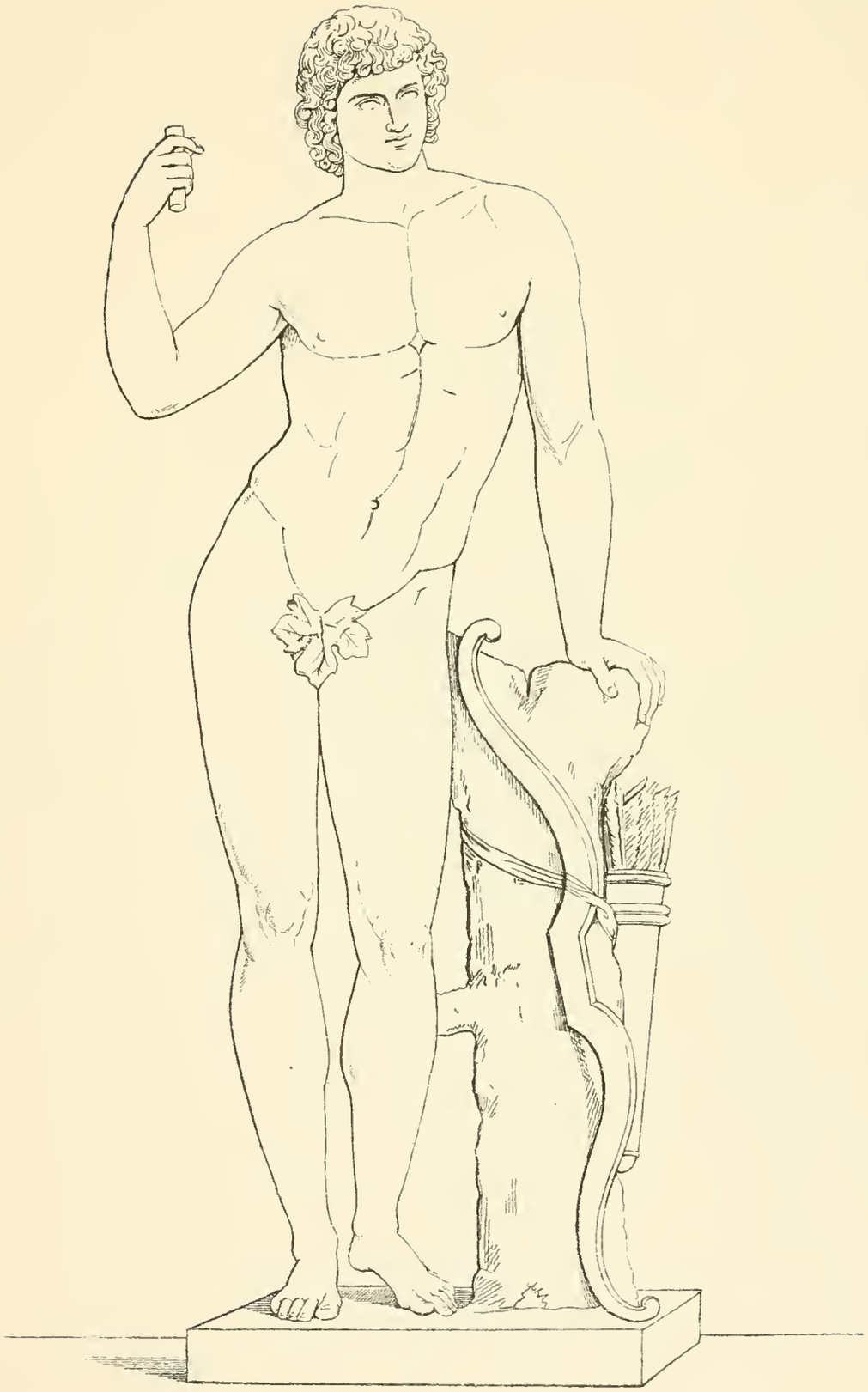


Balbus père

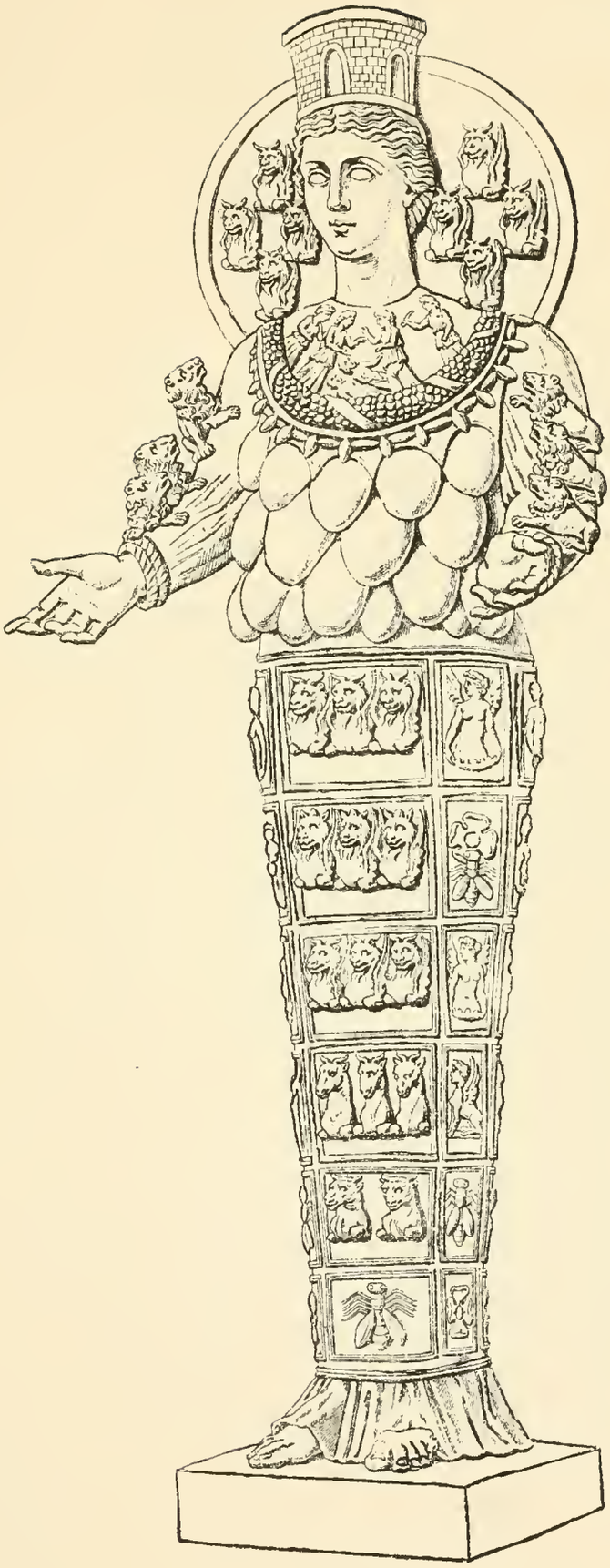


Balbus fils

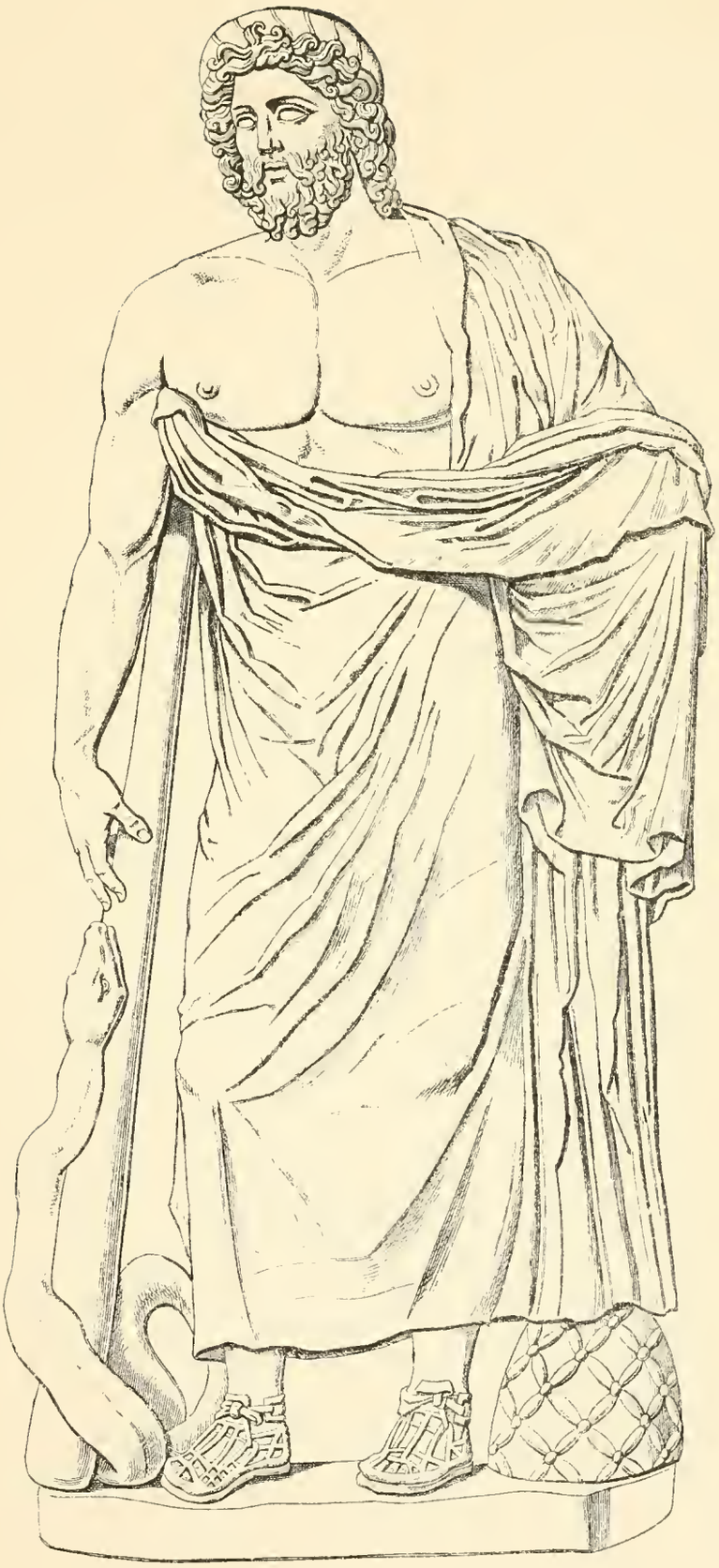
Antinoo



Adonis

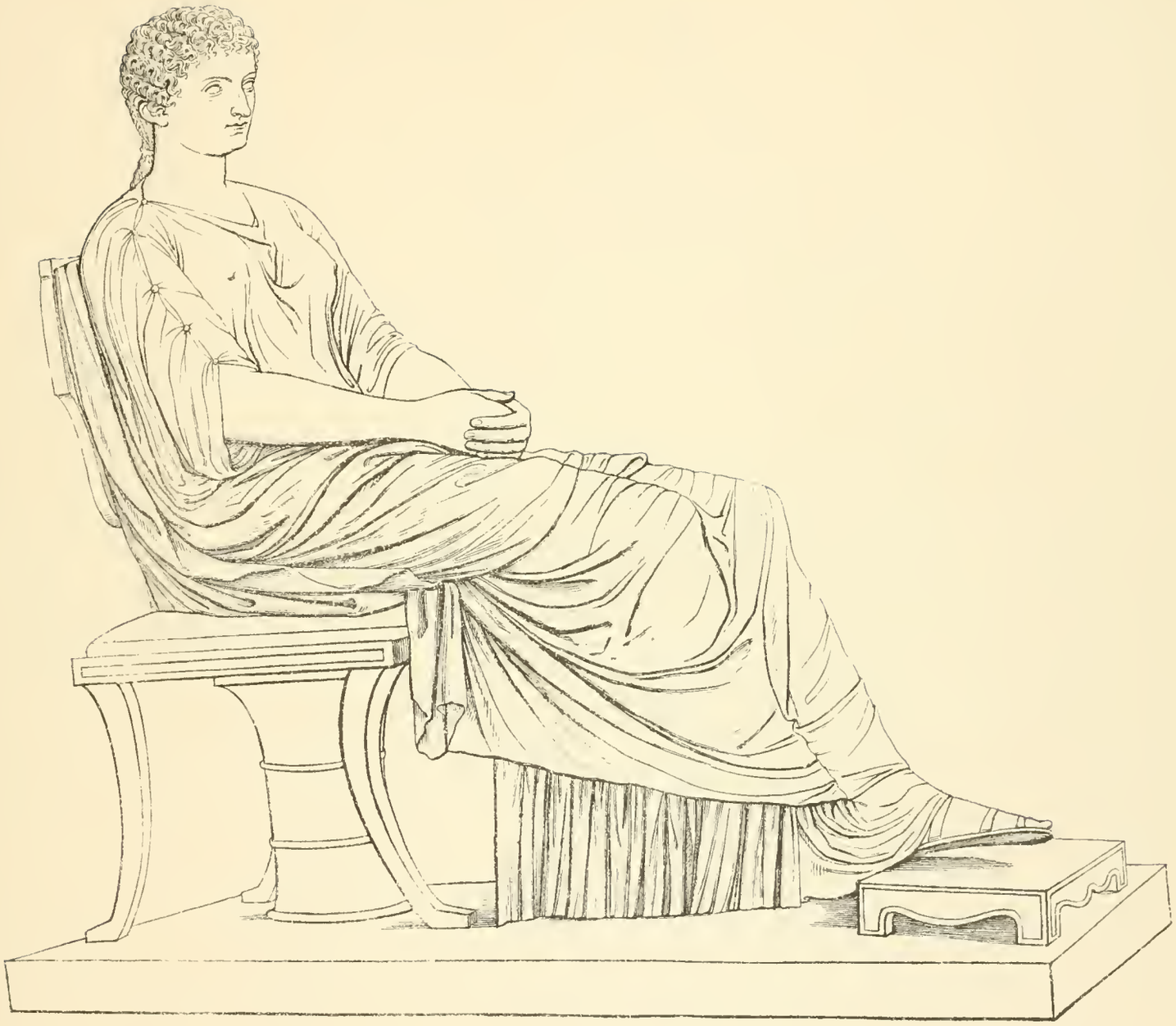


Diane



Esculapius

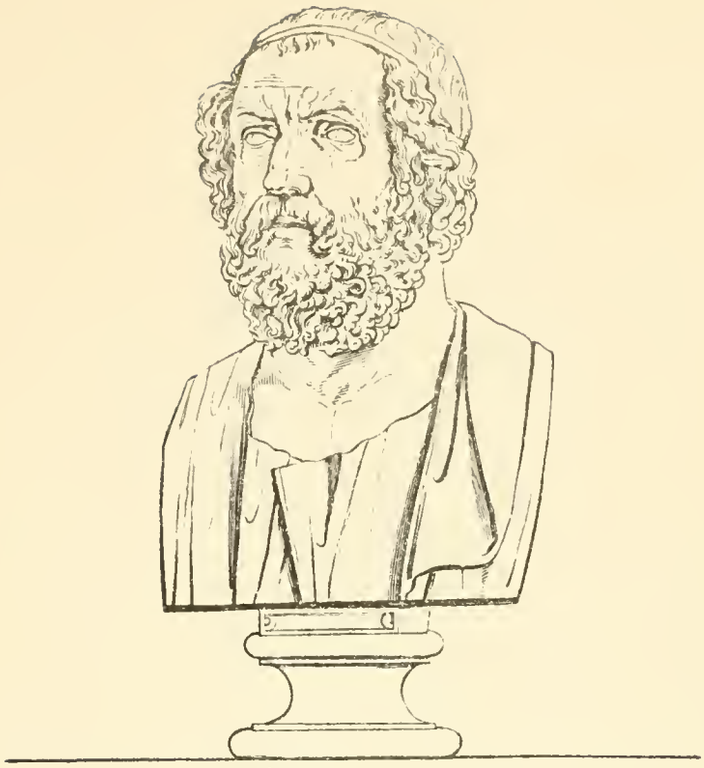
Amour et dauphin



Agrippine

Oreste et Elettra

Minerve

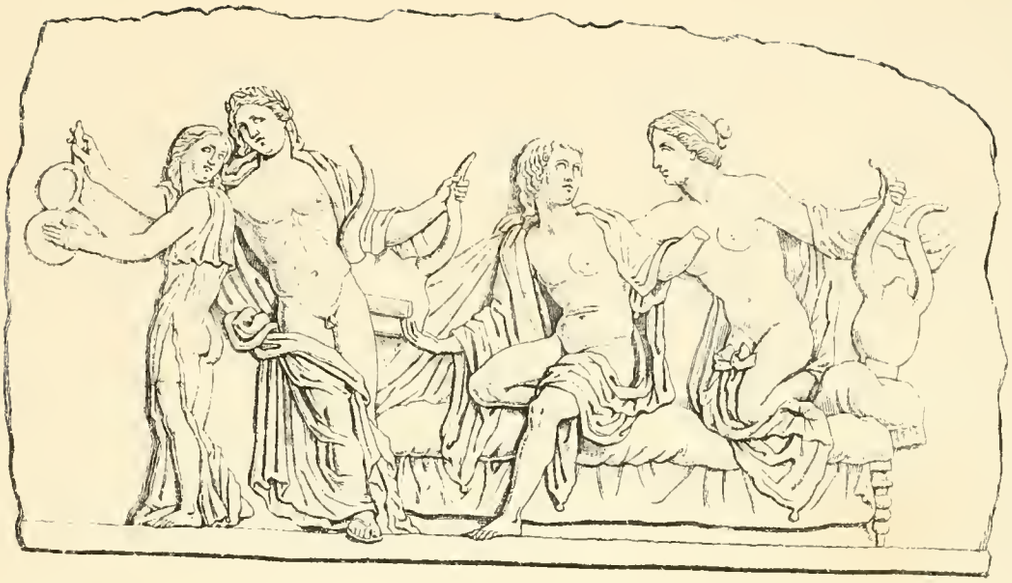


Homer

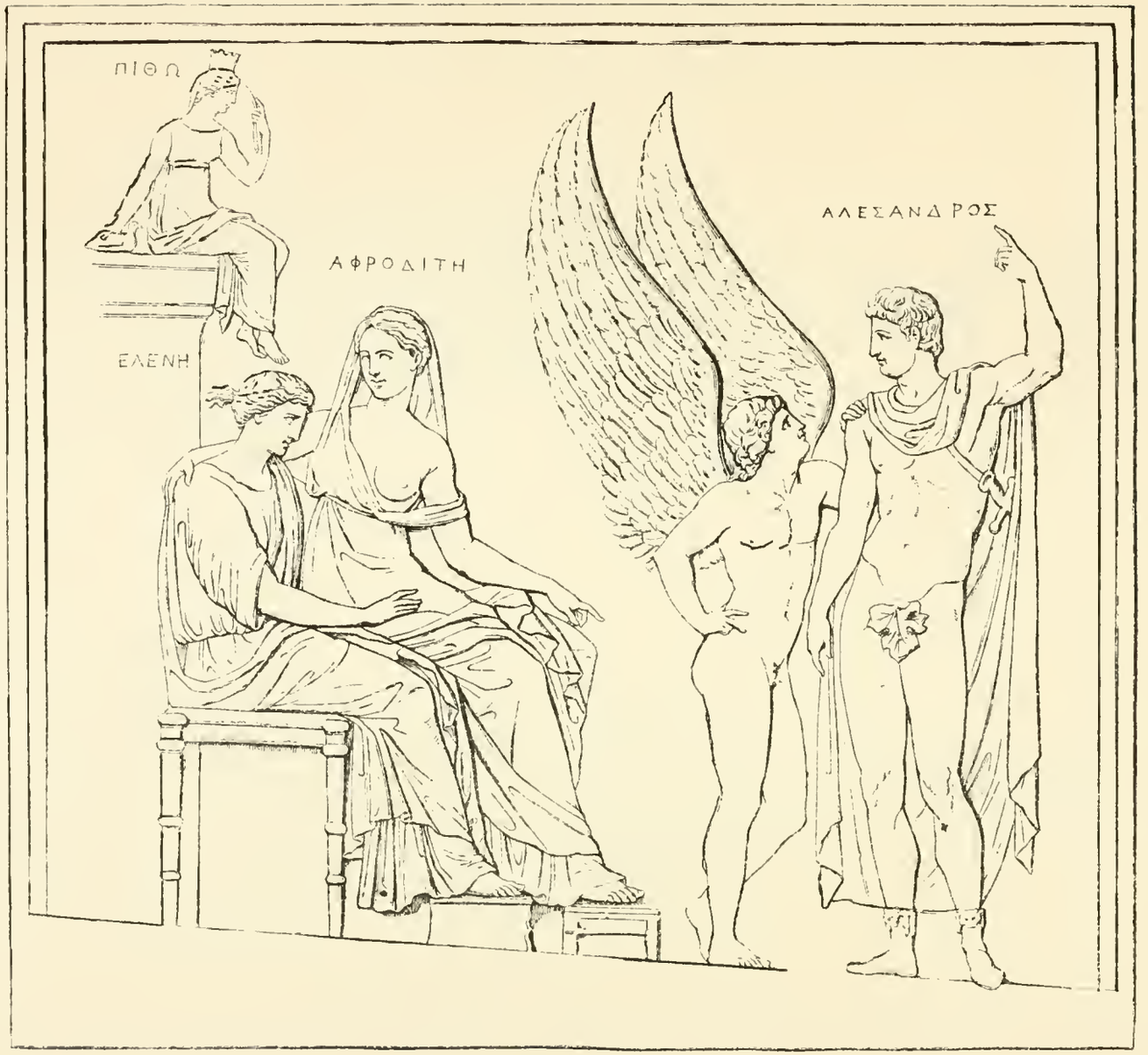
Democritus

Caracalla

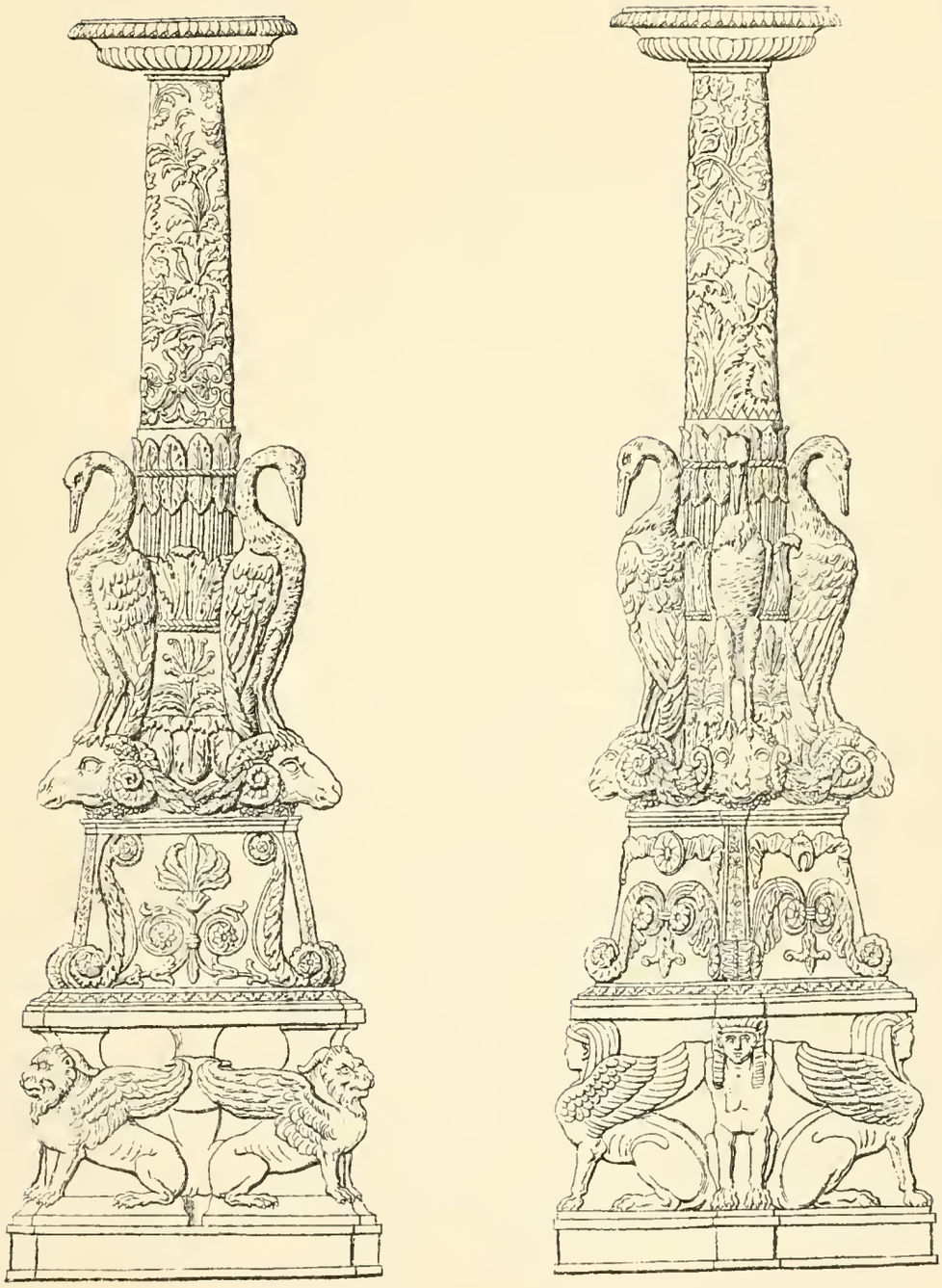
Lucius Verus



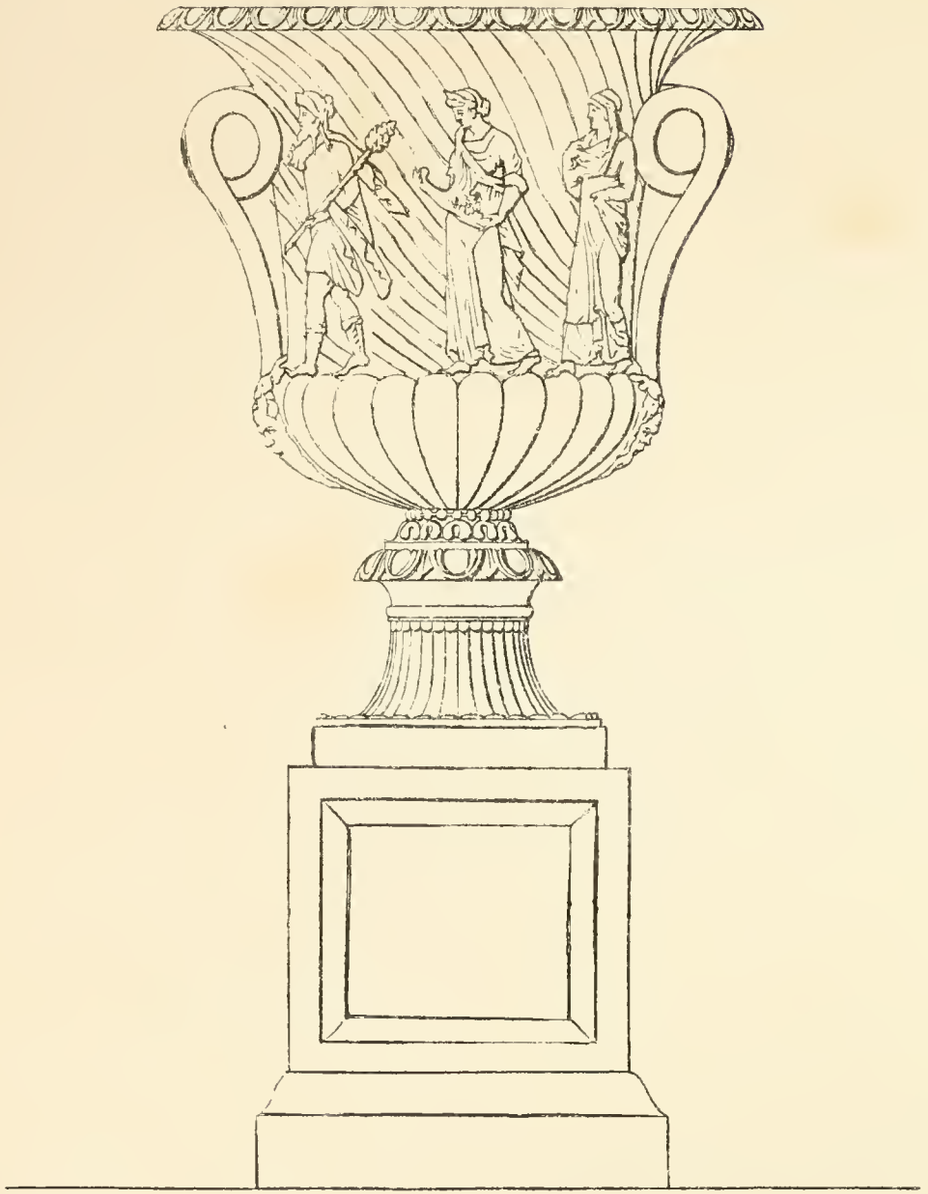
Basrelief

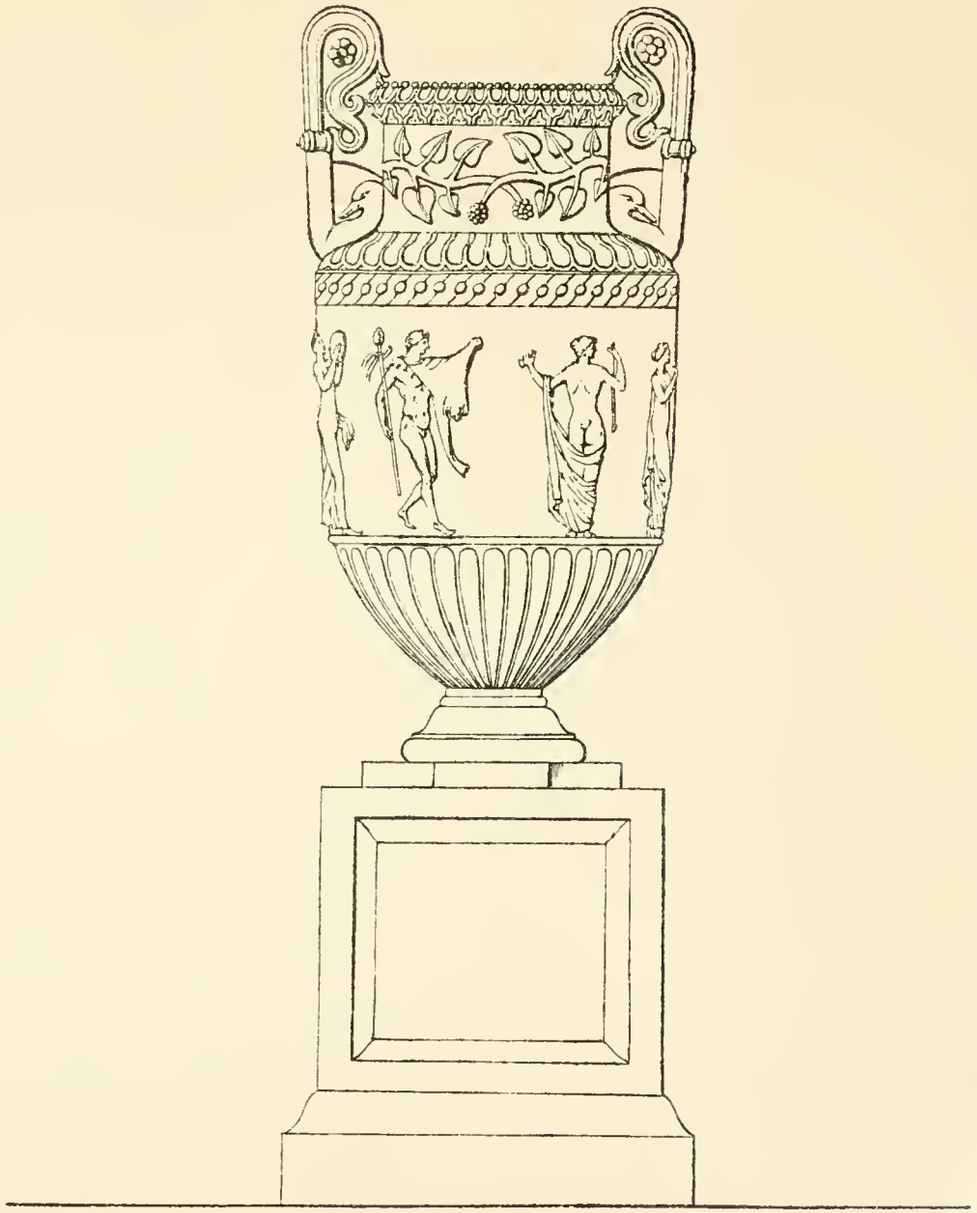


Bas-reliefs

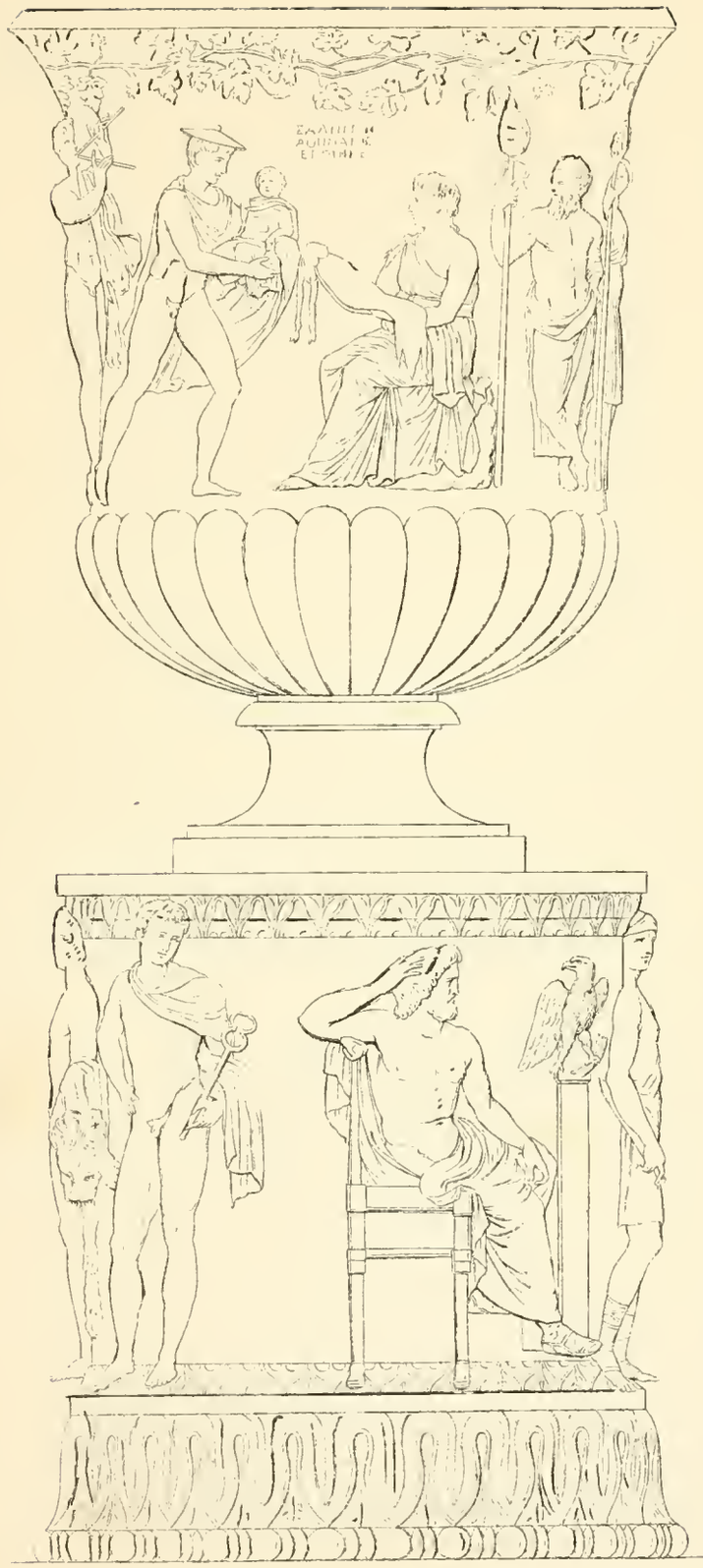


Candélabres Farnèse

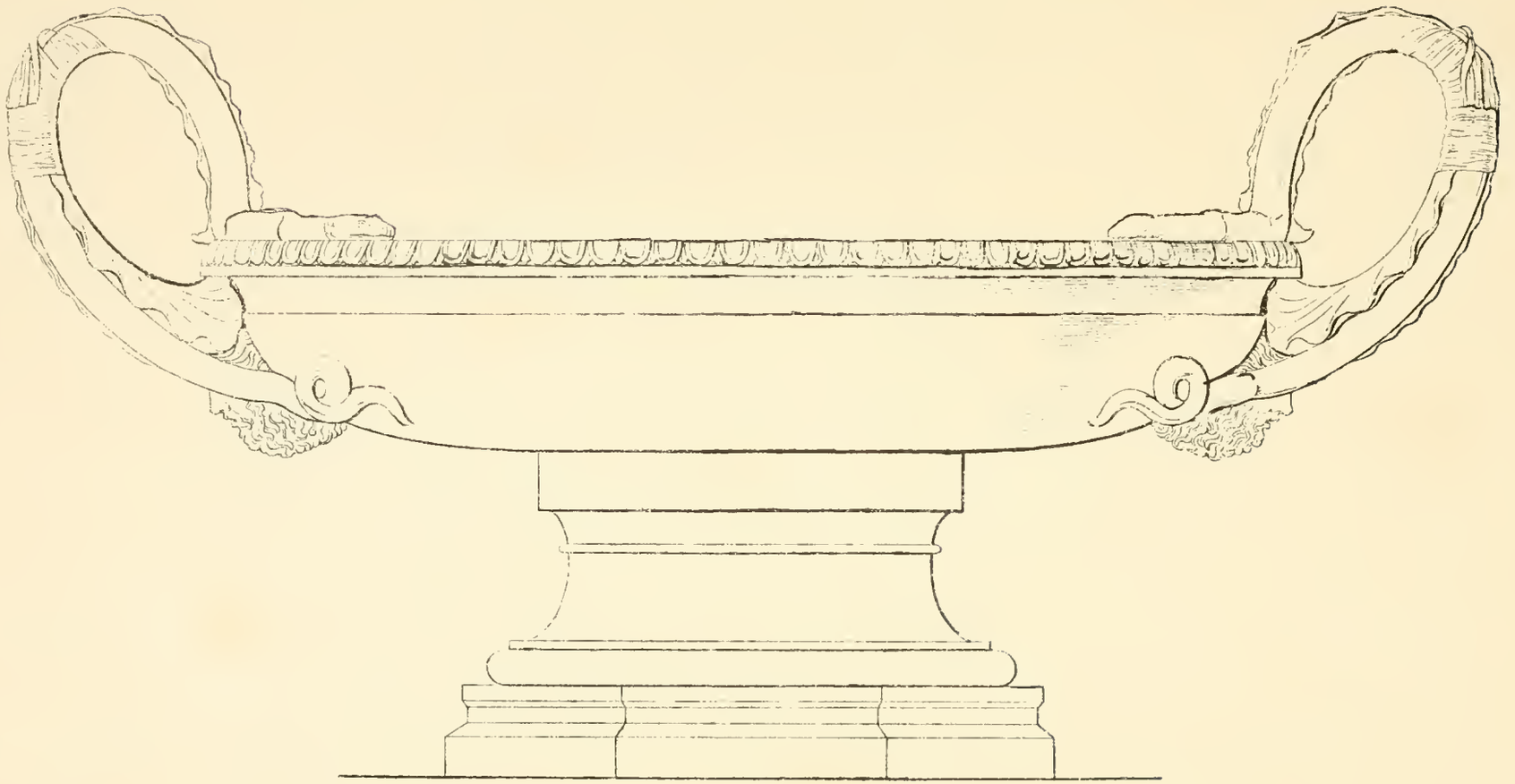




Vases

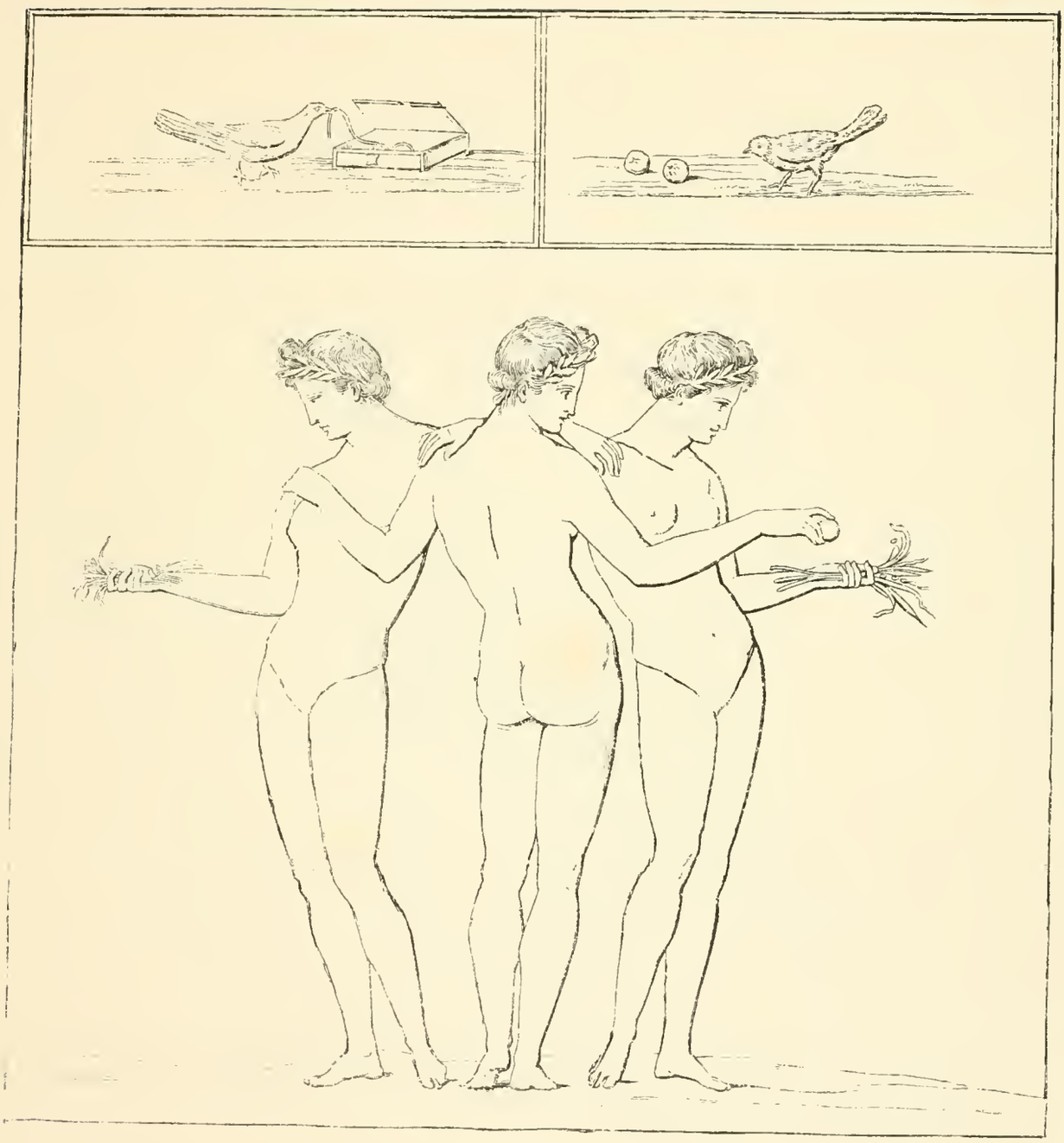


Vase



Vasque en porphyre

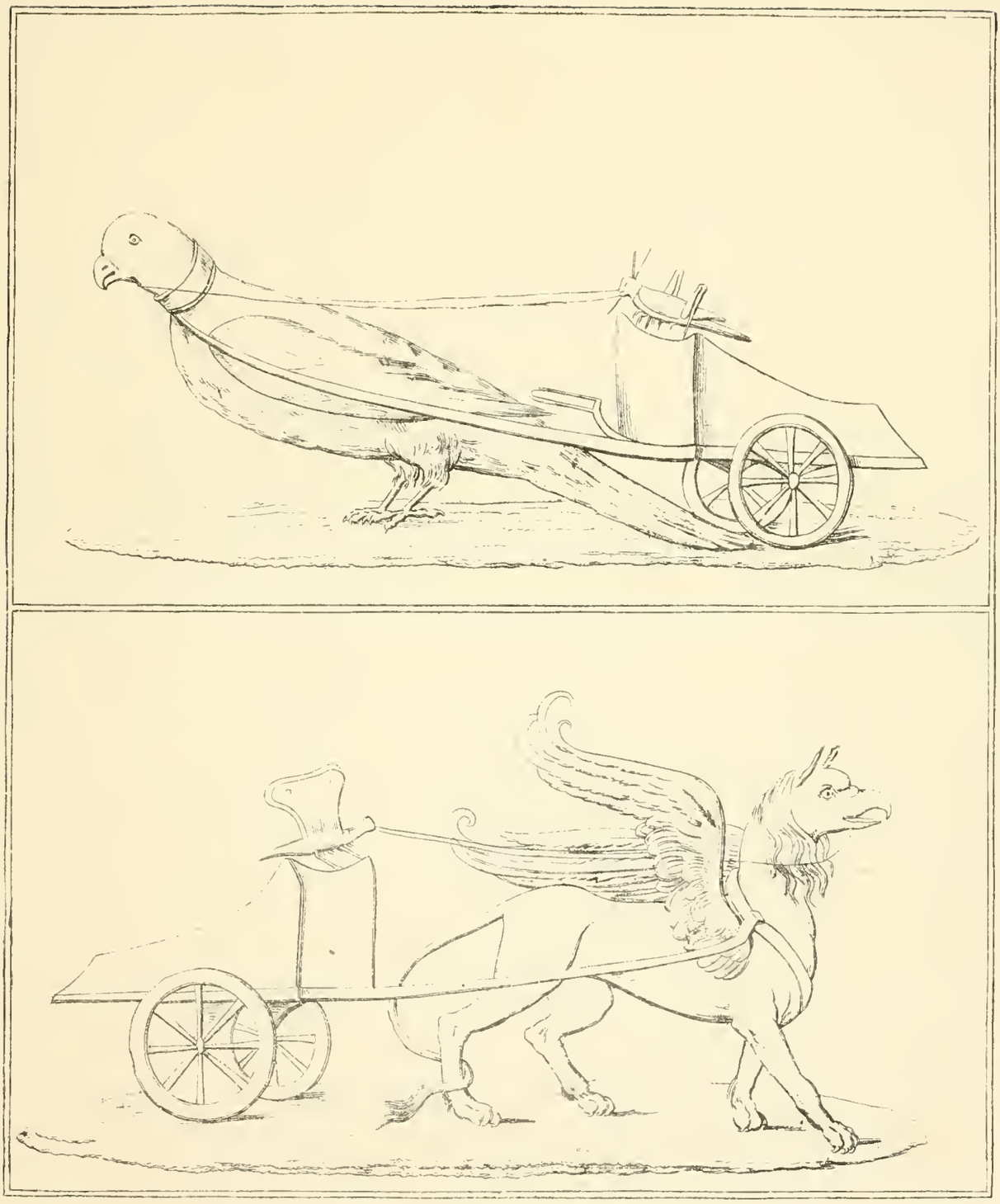
Charité grecque



Les trois grâces

Faune et bacchante

Ornement



Allegories

Amours qui travaillent

Amours qui jouent

Juvenile

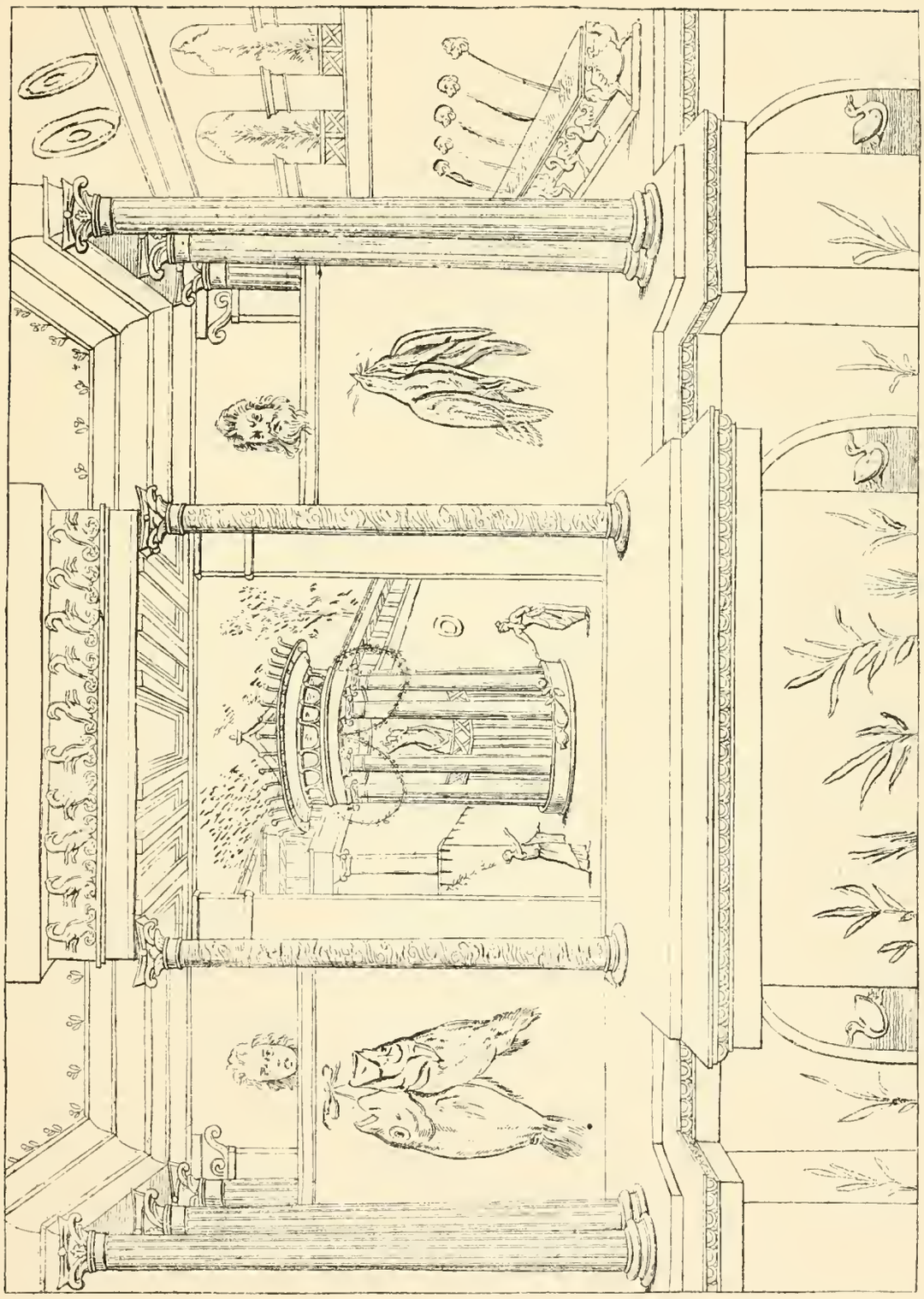
Nereide

Vénus en coquille

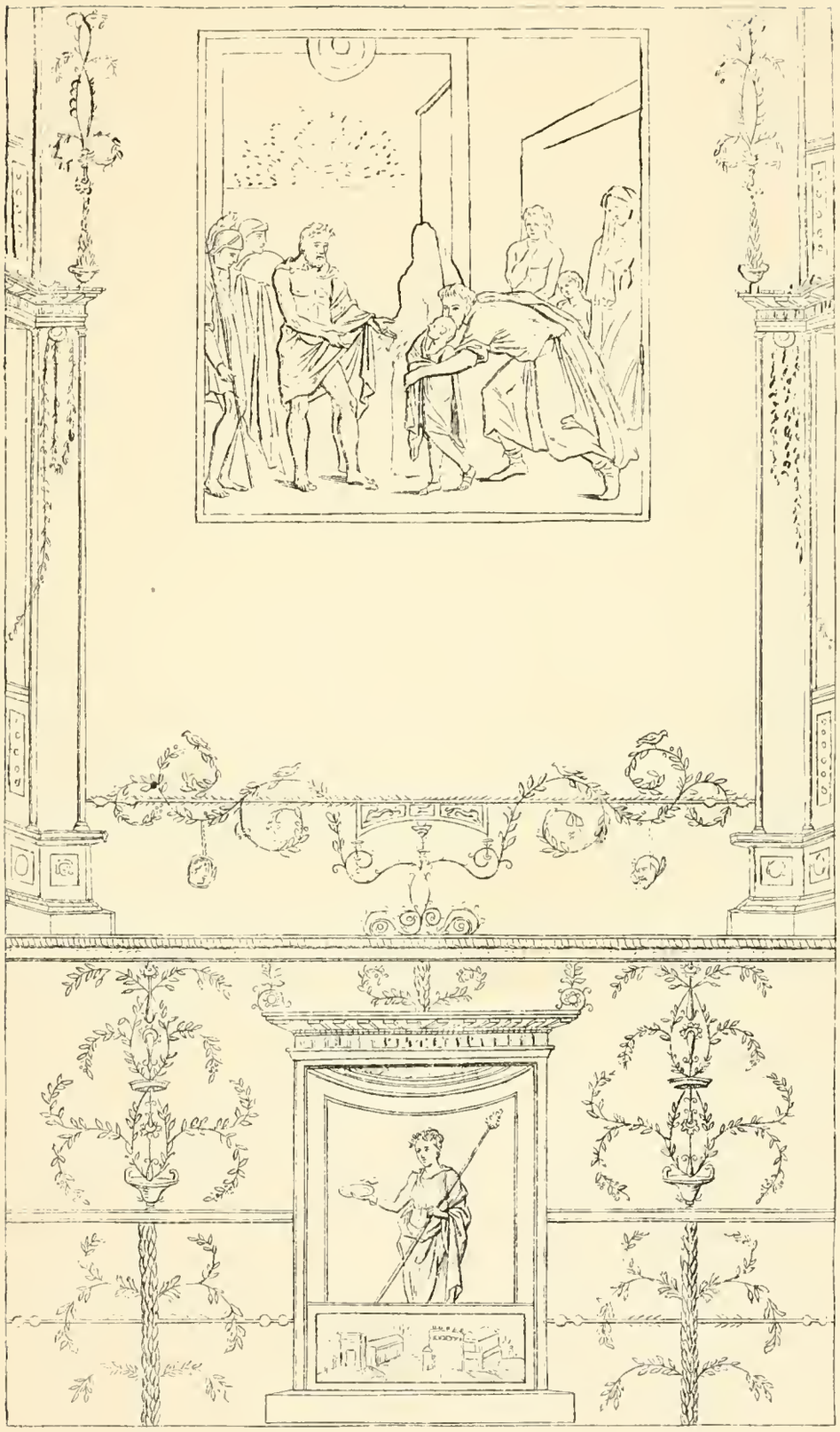
Faun et Bacchante

Narcisse

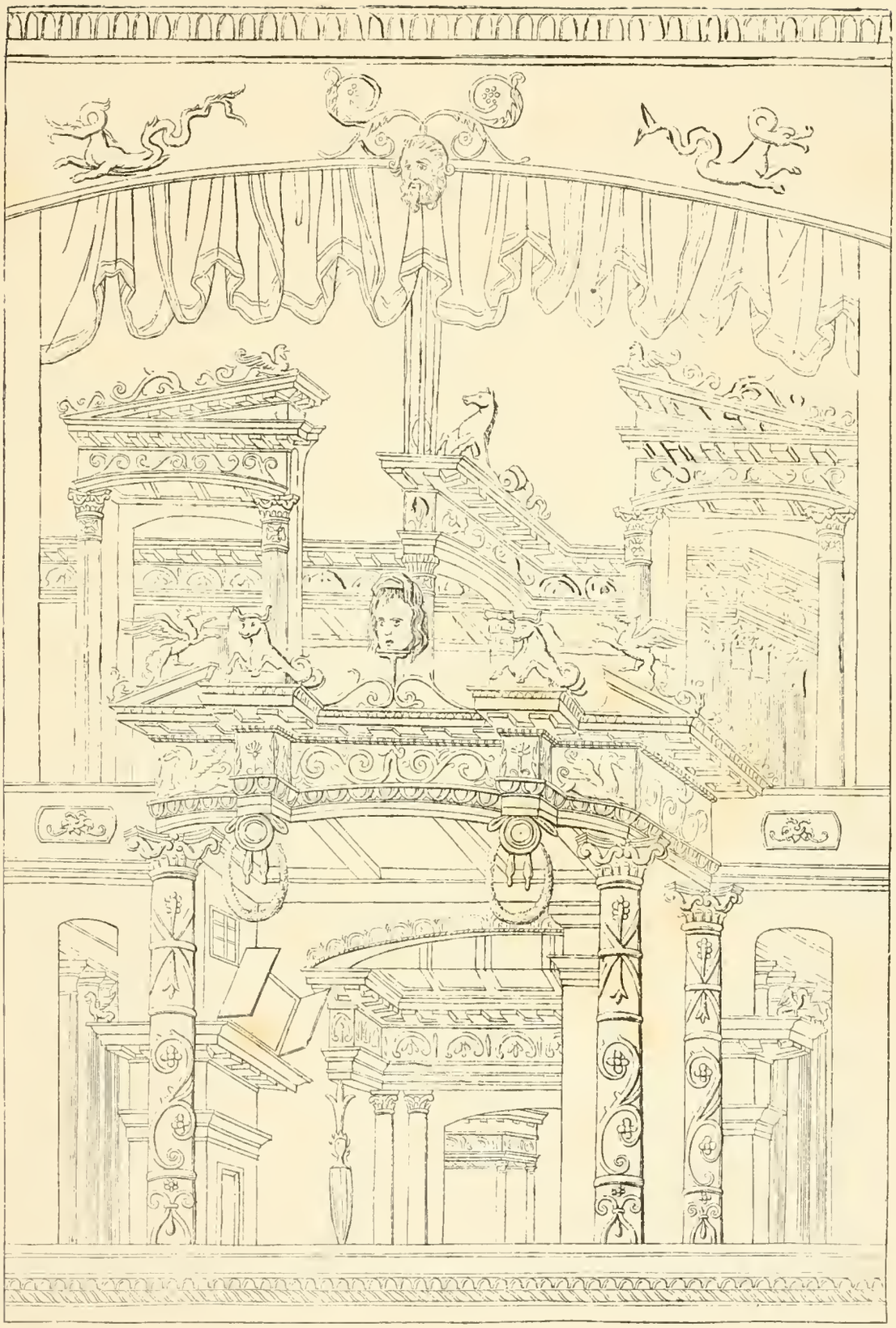
Achille



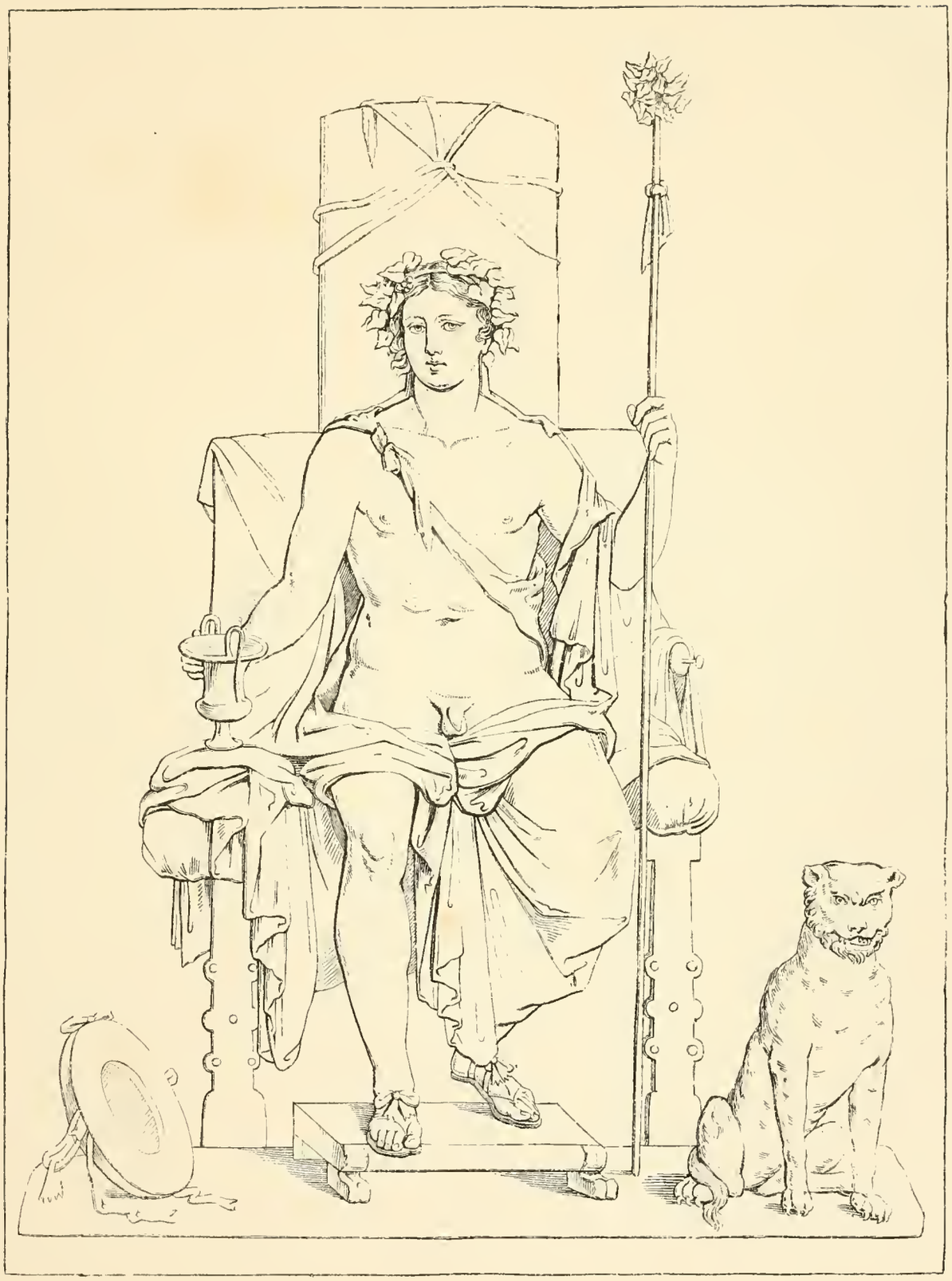
Peinture murale



Pictura muralis

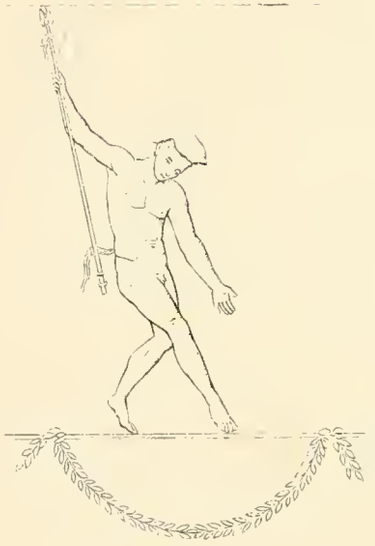


Pintura mural



Bacchus et Tigre.

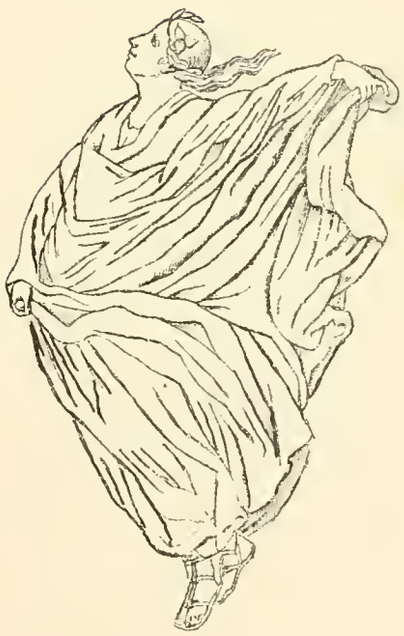
Silène et Bacchus



Faunes

Lampsacus

Danseuses



Danseuses

Danseuses

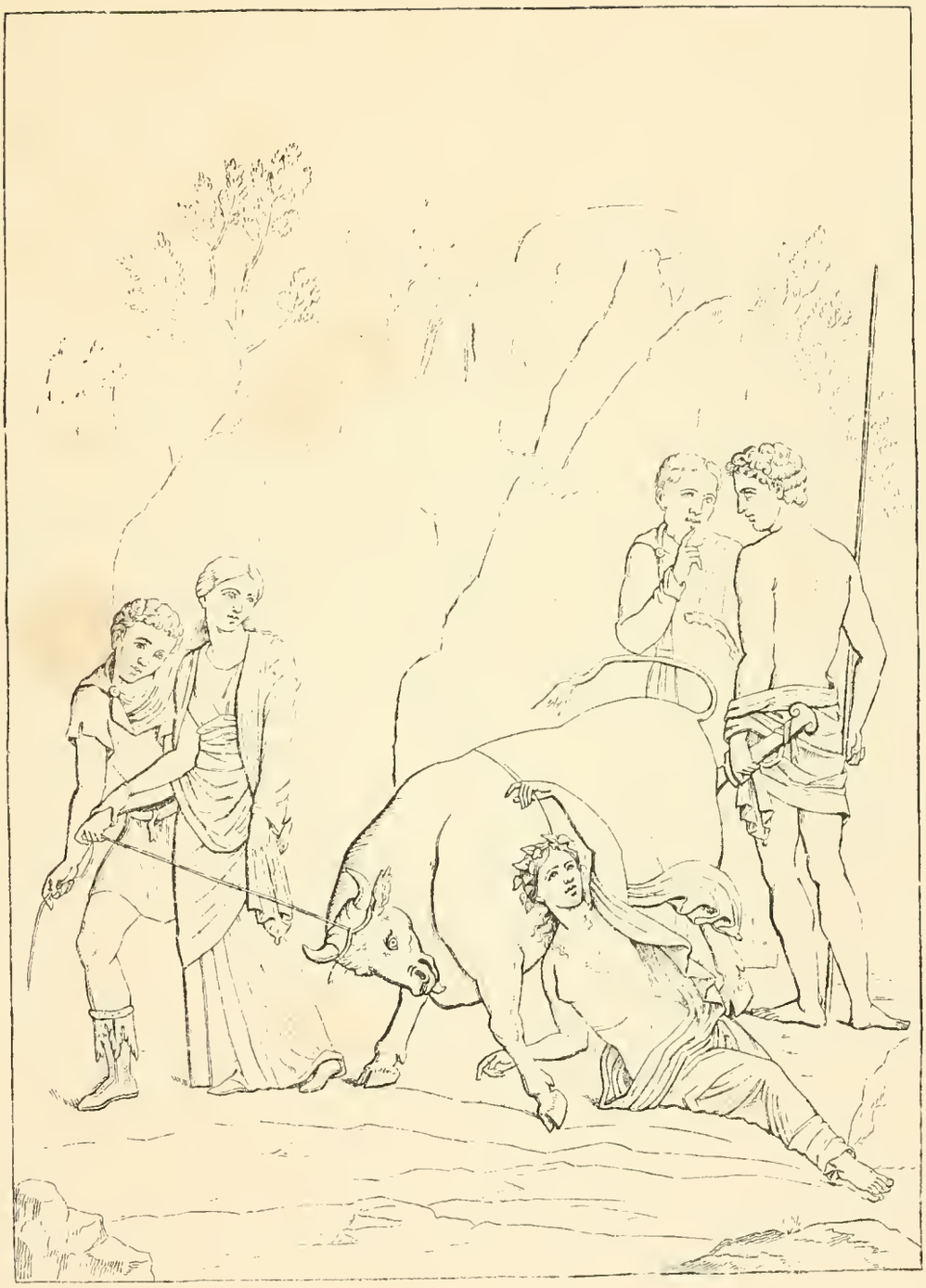
Danseuses

Danseuses

Femme pompeienne

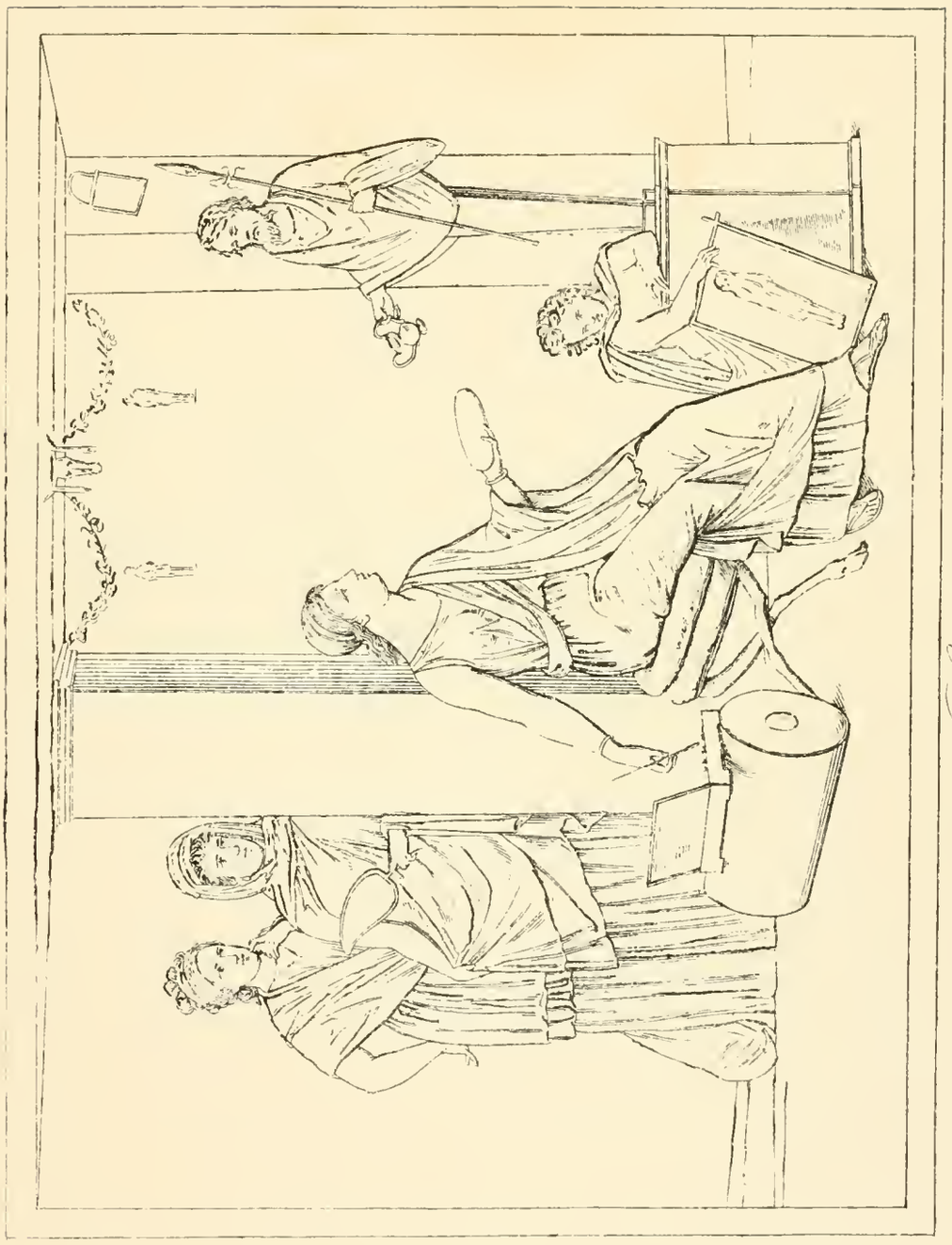
Concert de musique

Tête magique



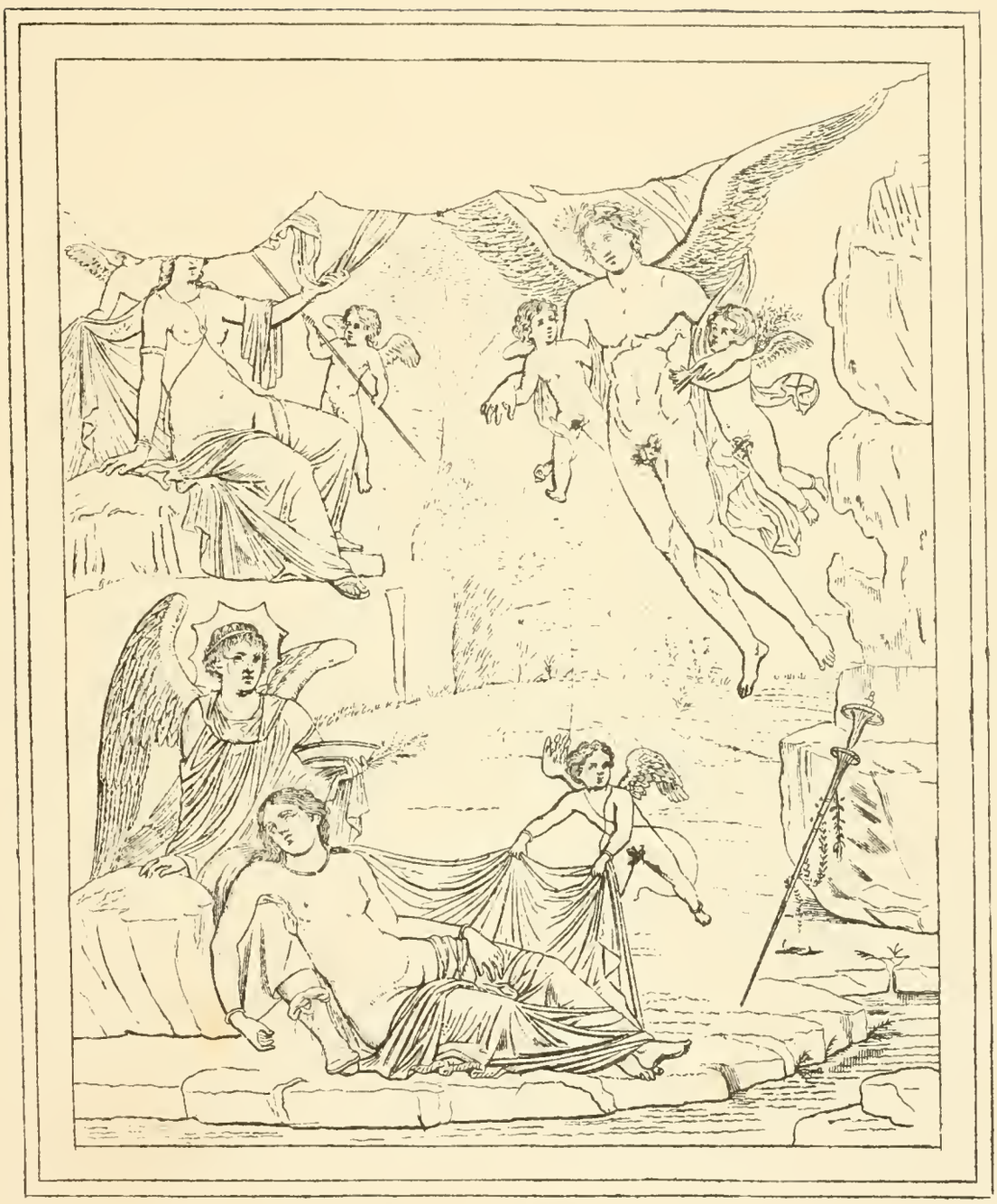
Sacrifice de Diane

Les trois graces

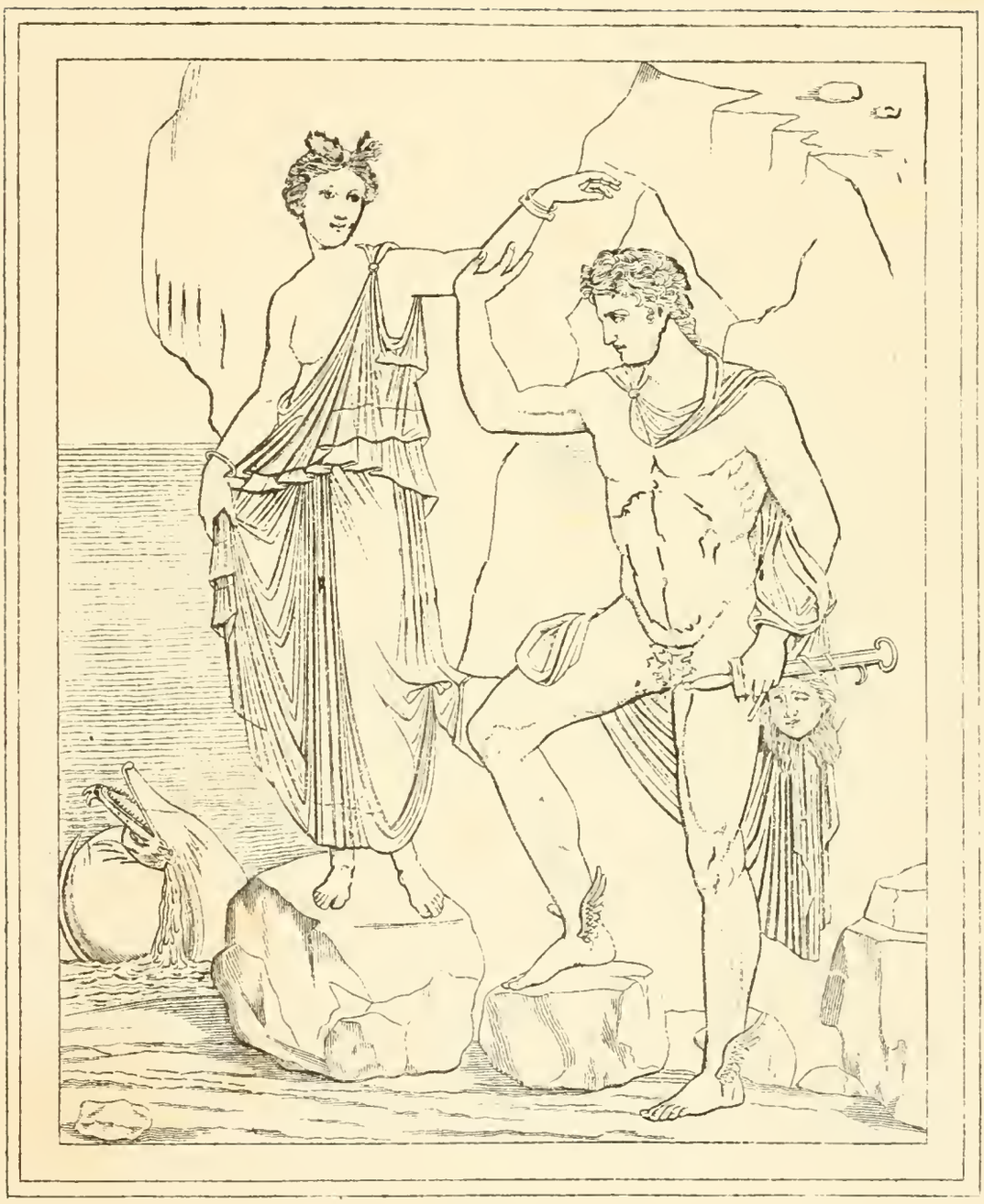


La peinture

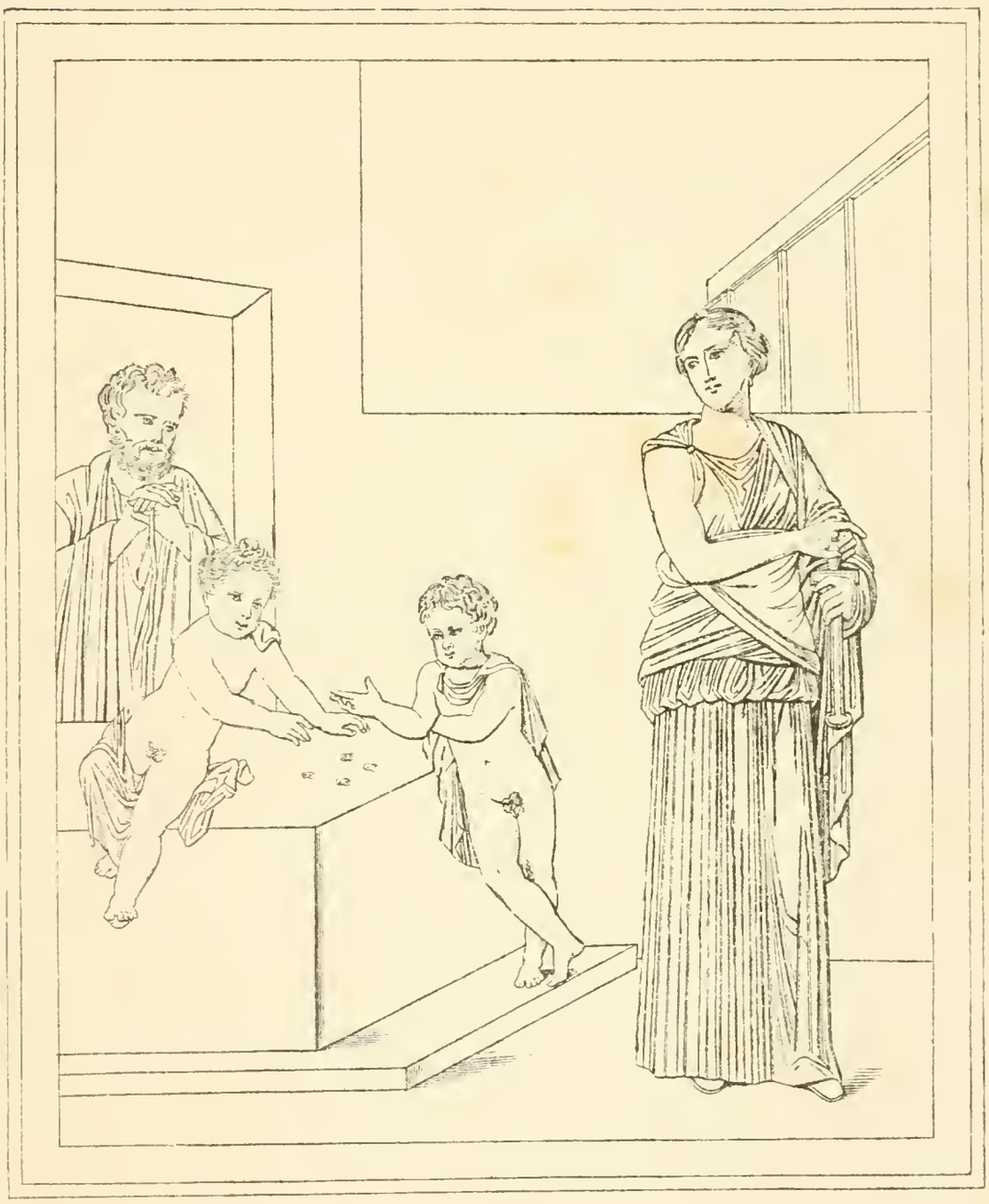
Trois histrions



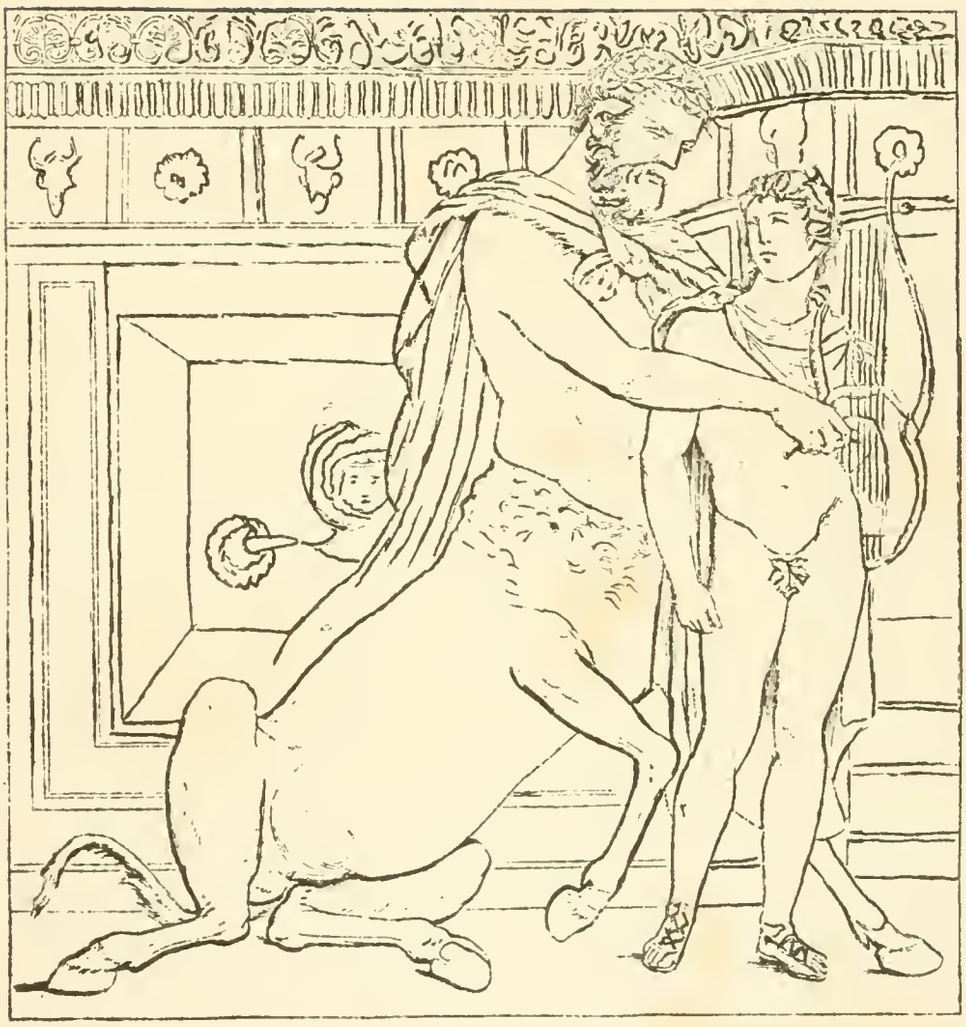
Cloris et Zephyre



Persei



Medée

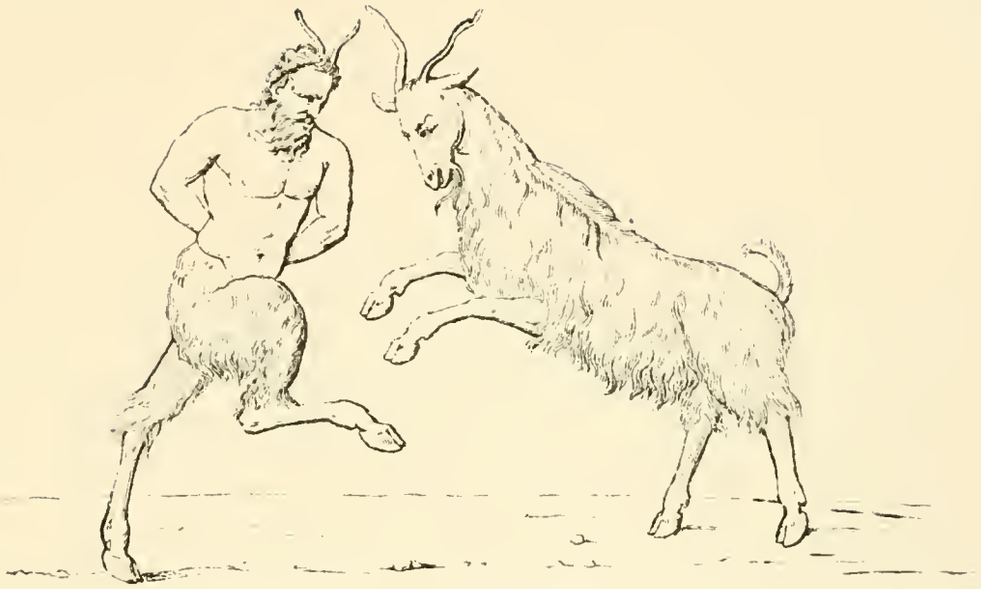


Achille et le Centaure

Sacrifice d'Iphigenie

Centaures

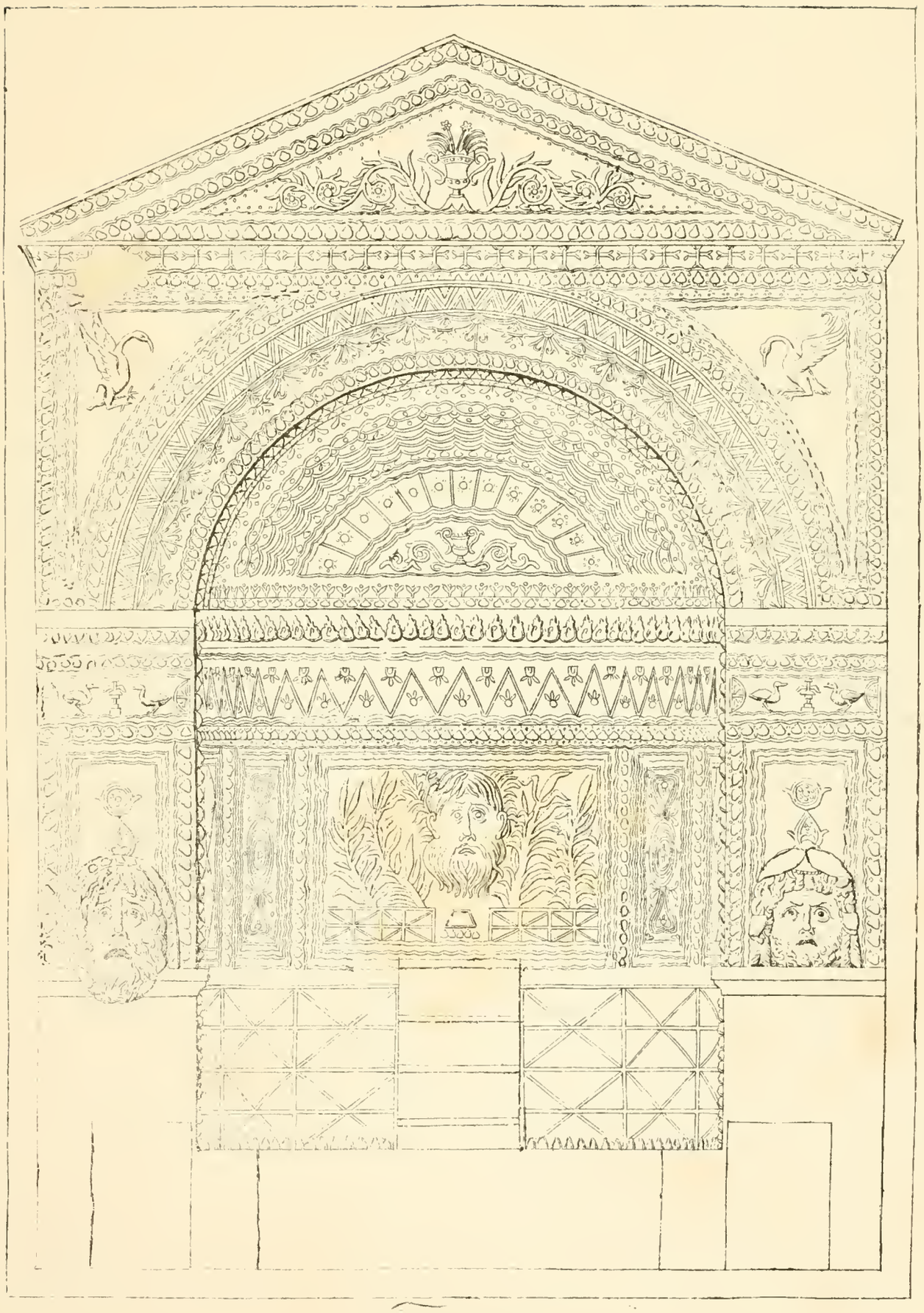
Centaures



Satyres et chèvres

Herato

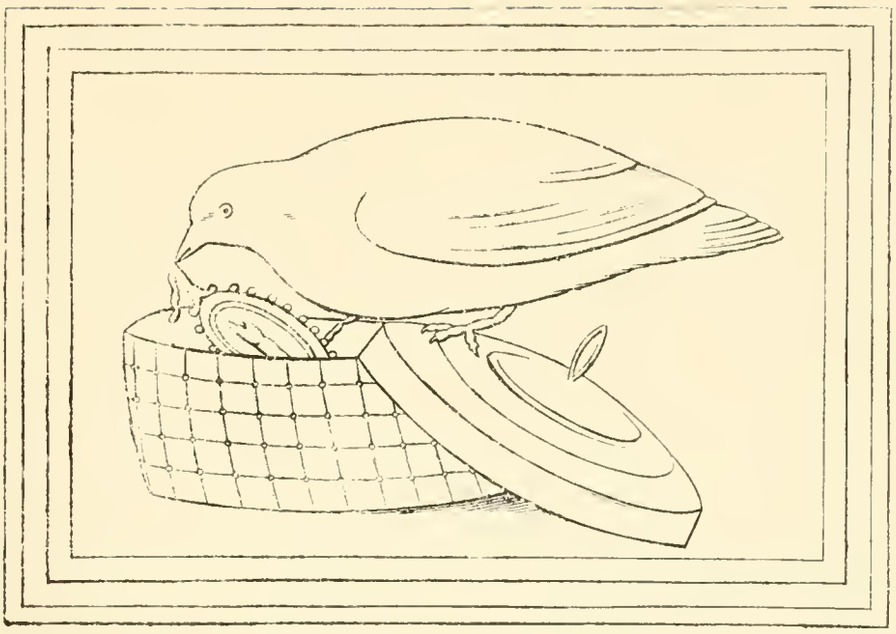
Poissons

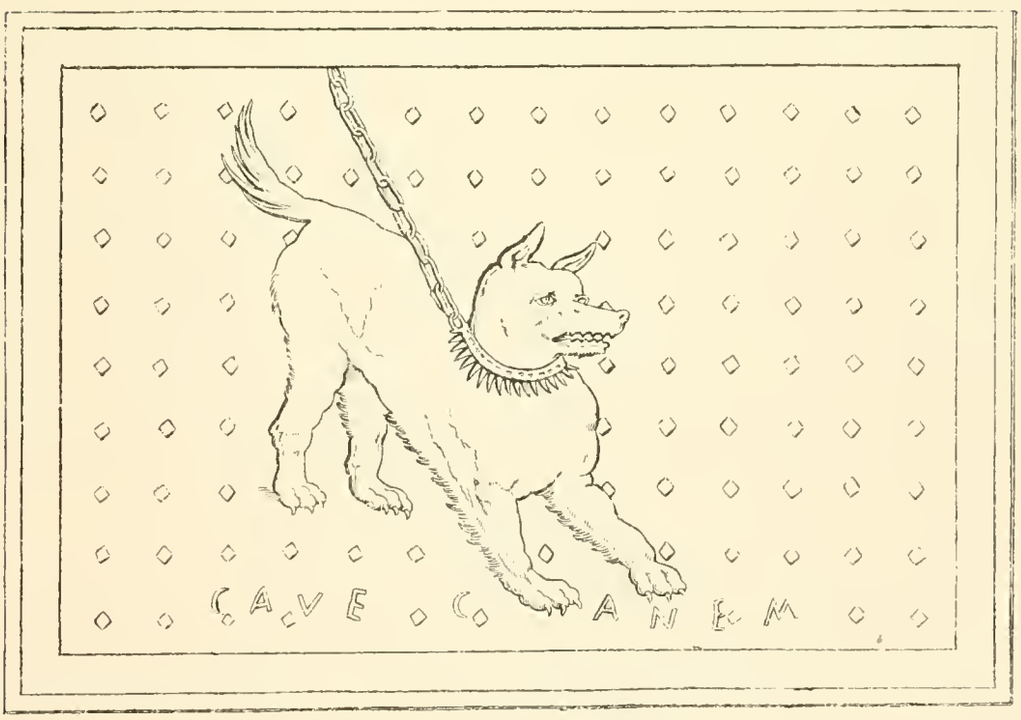


Fontaine

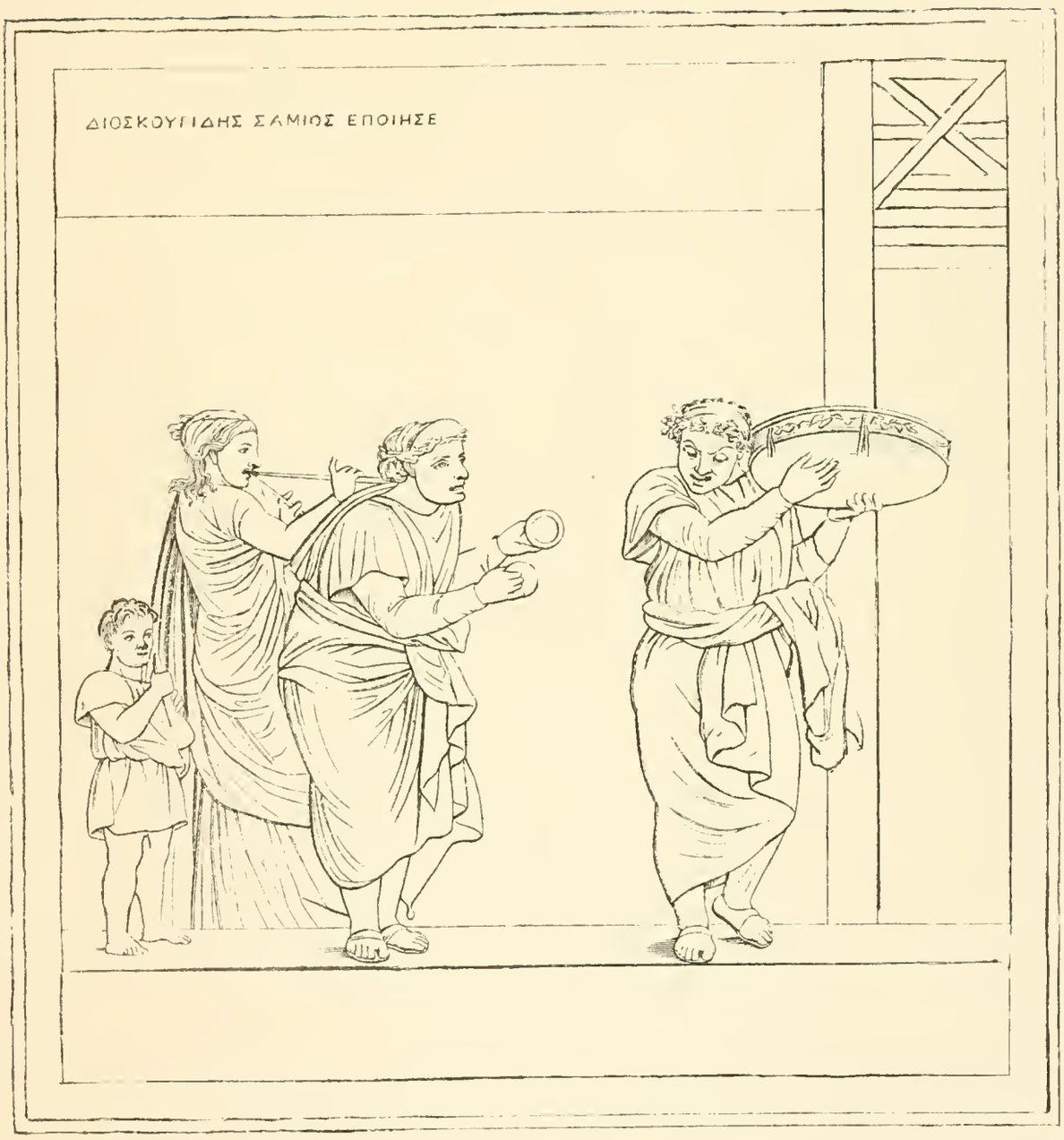
Ornaments

La force vaincue par l'amour

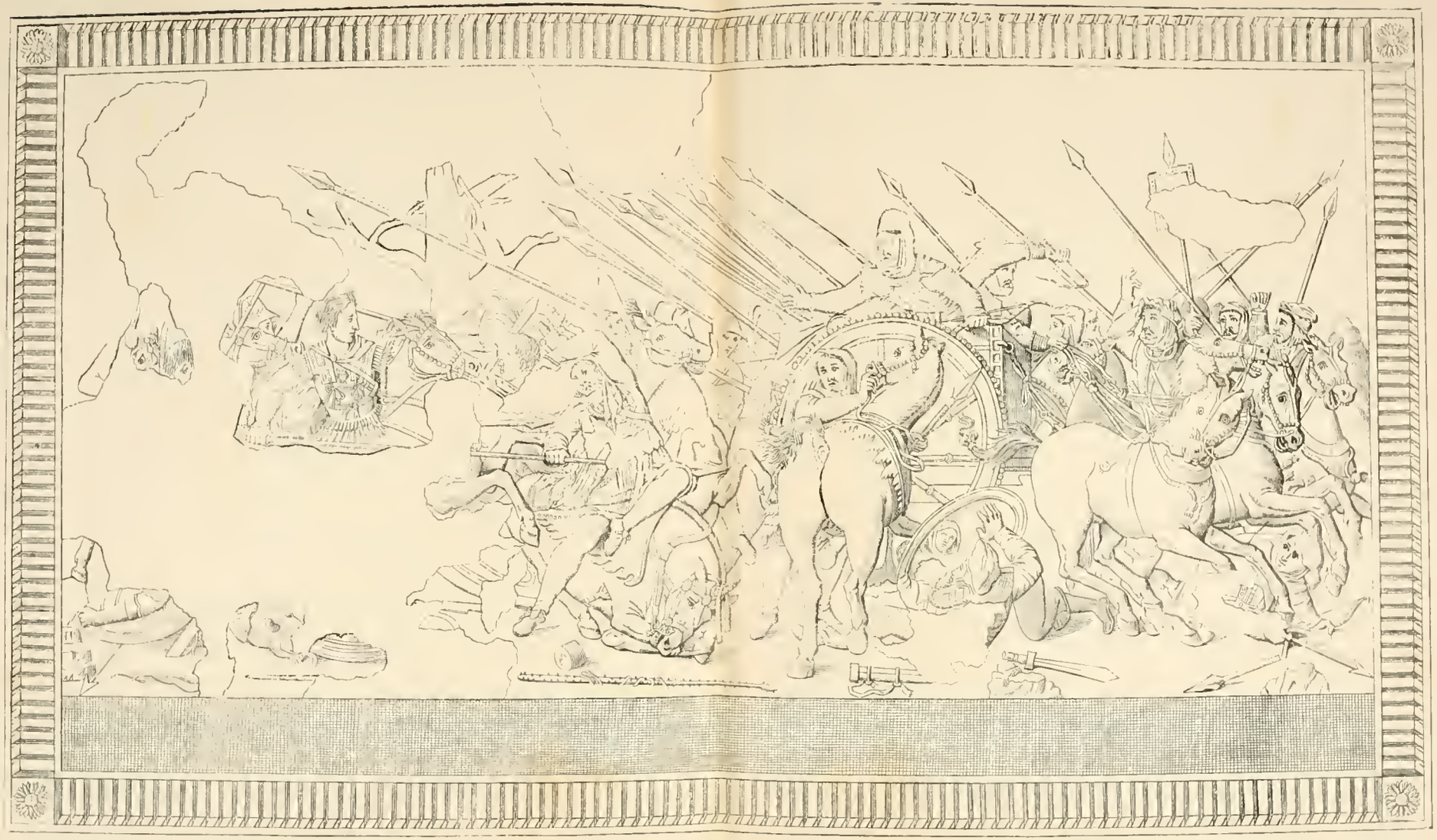




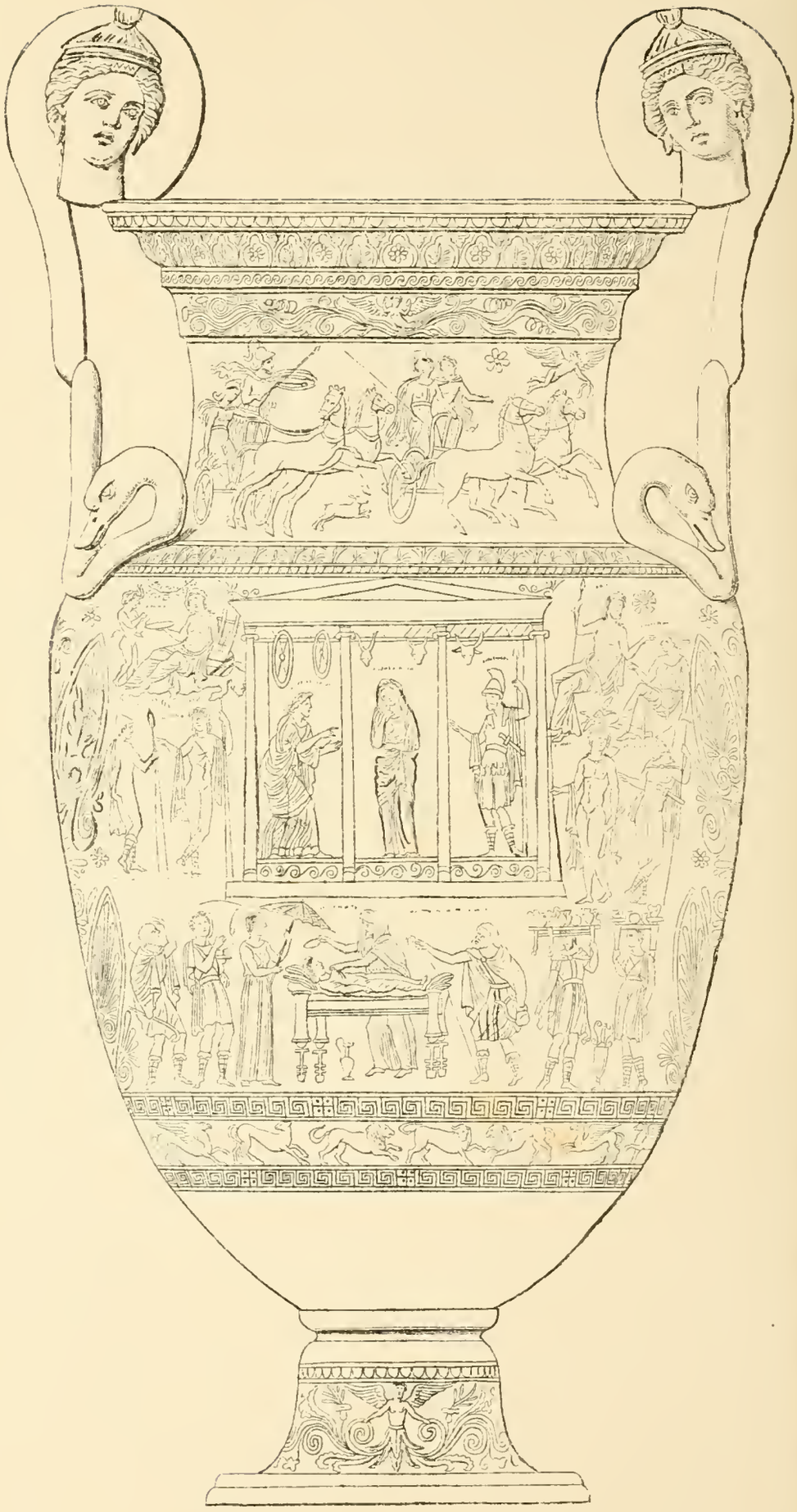
Cisium Cave Canem

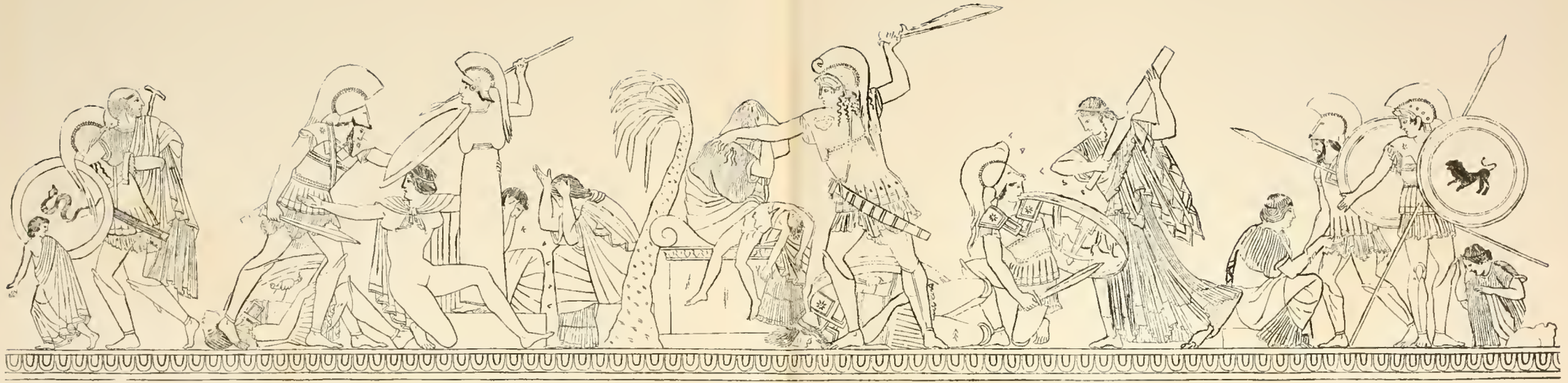


Scène comique

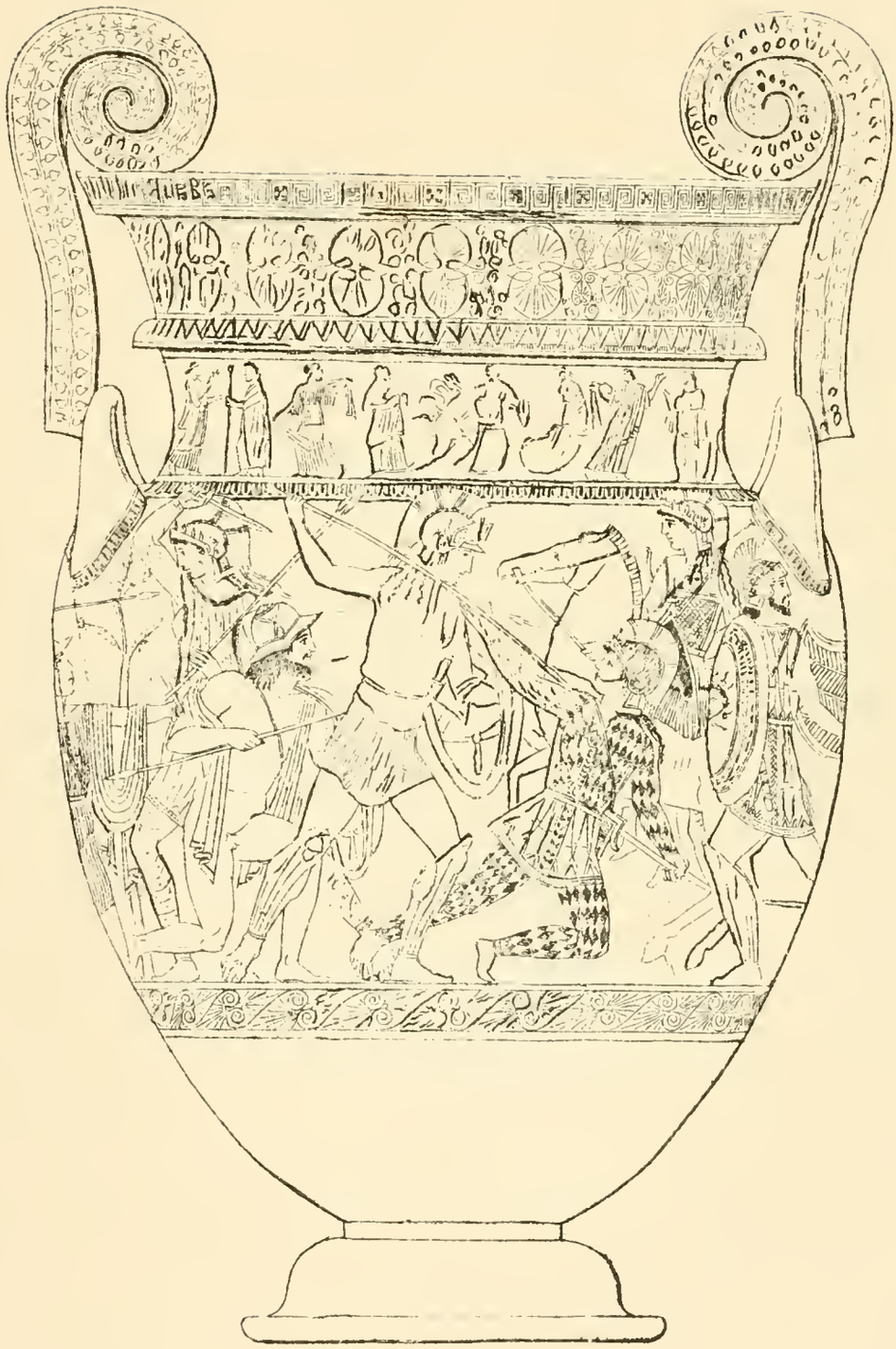


Bataille d'Alexandre

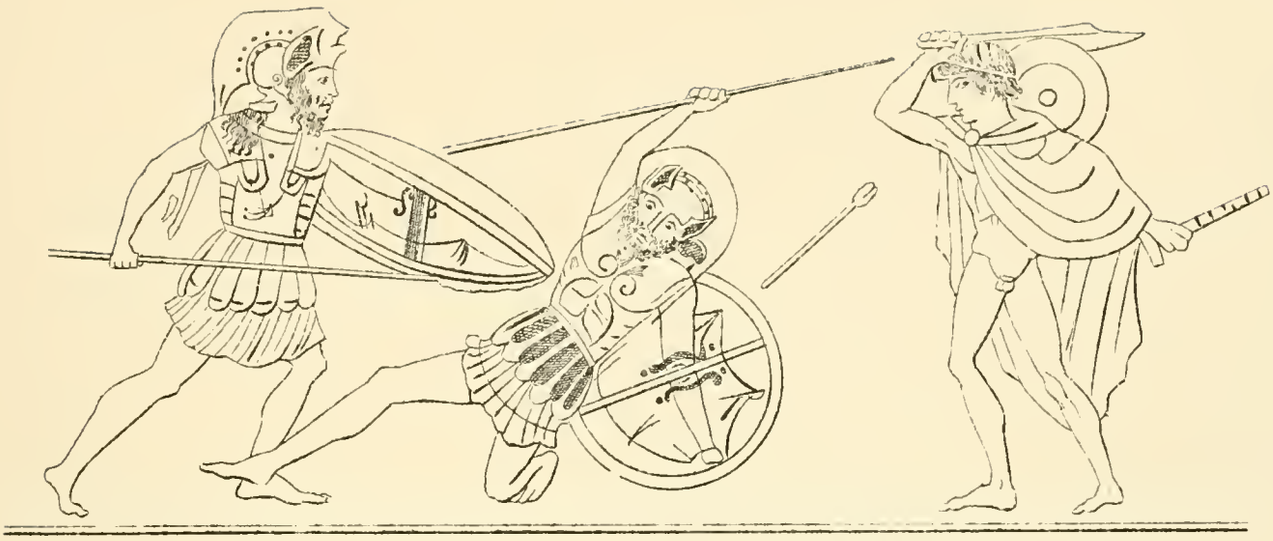


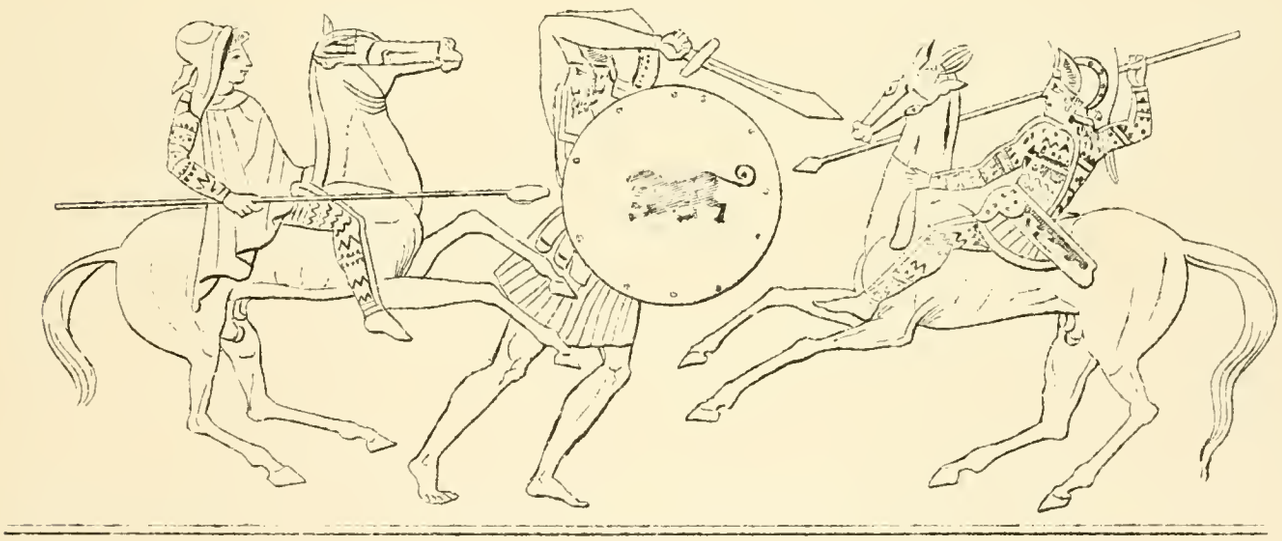


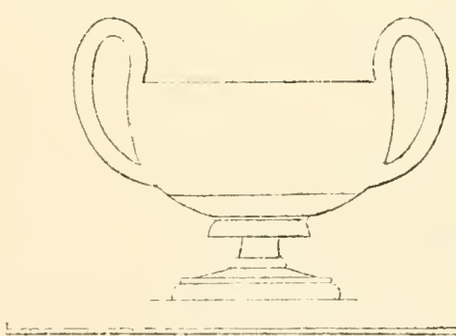
Vase



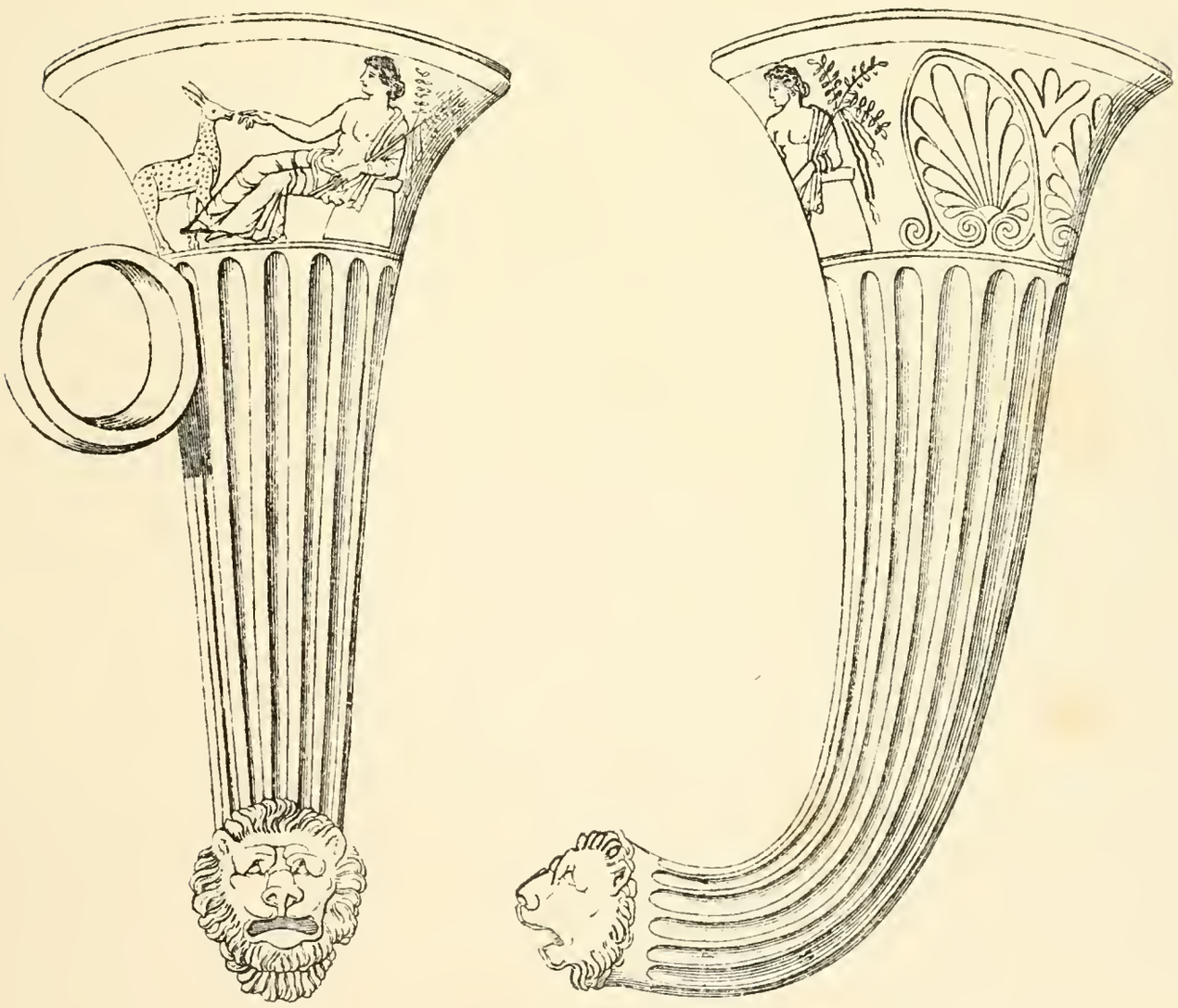
Vase



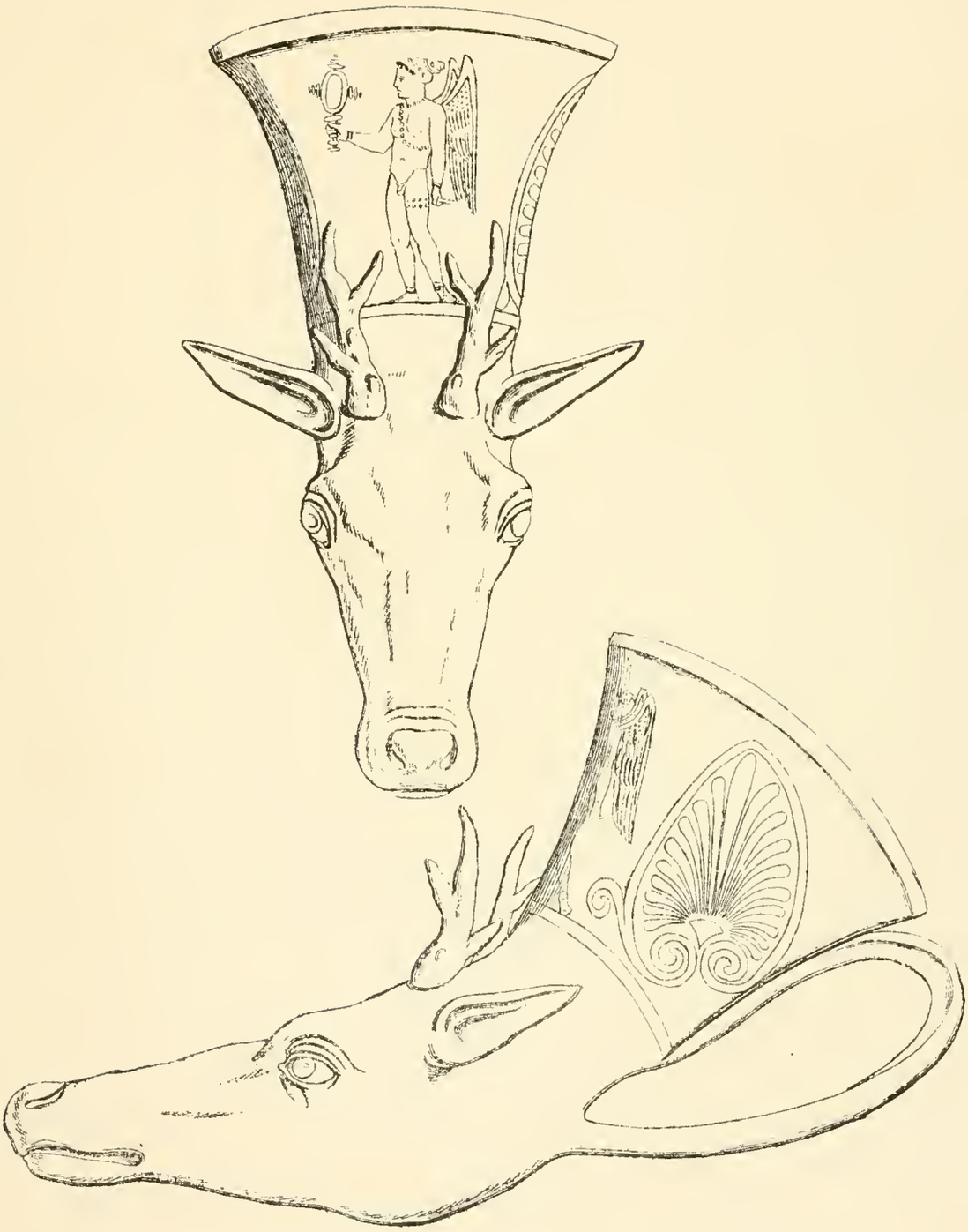




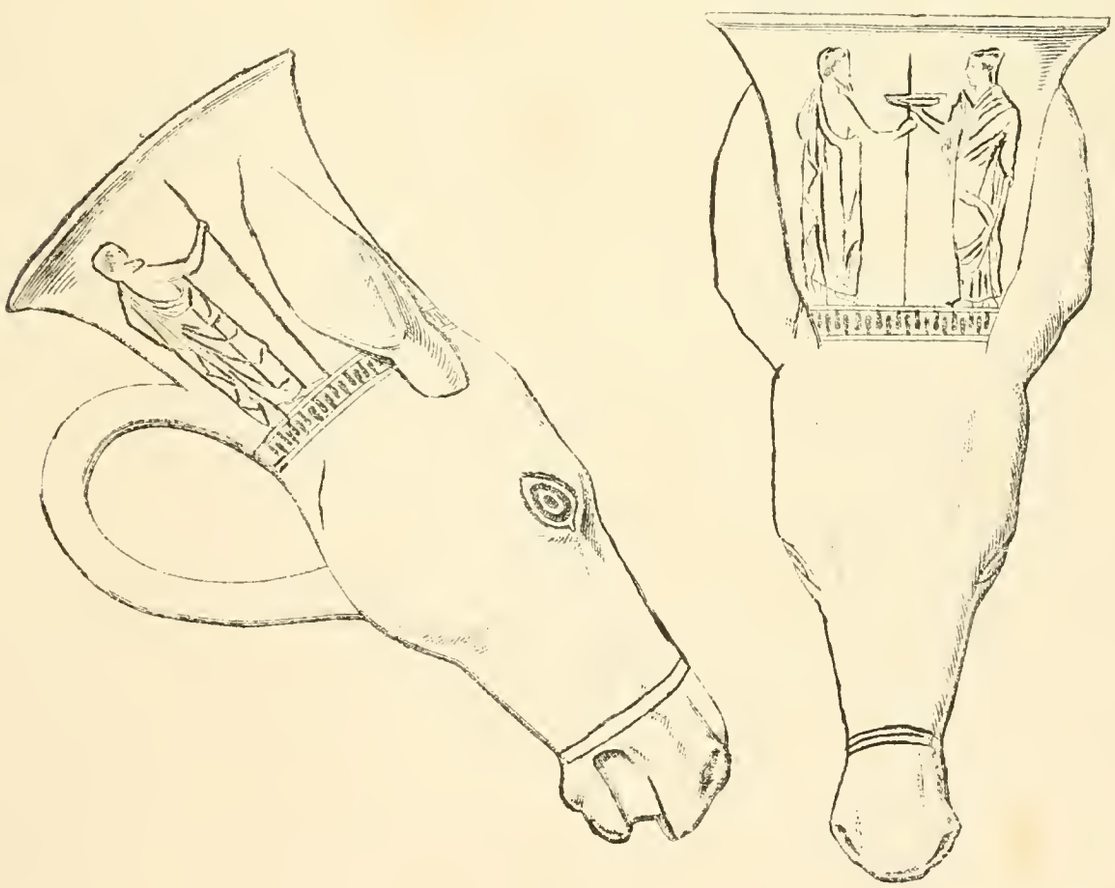
Tasse



Rython

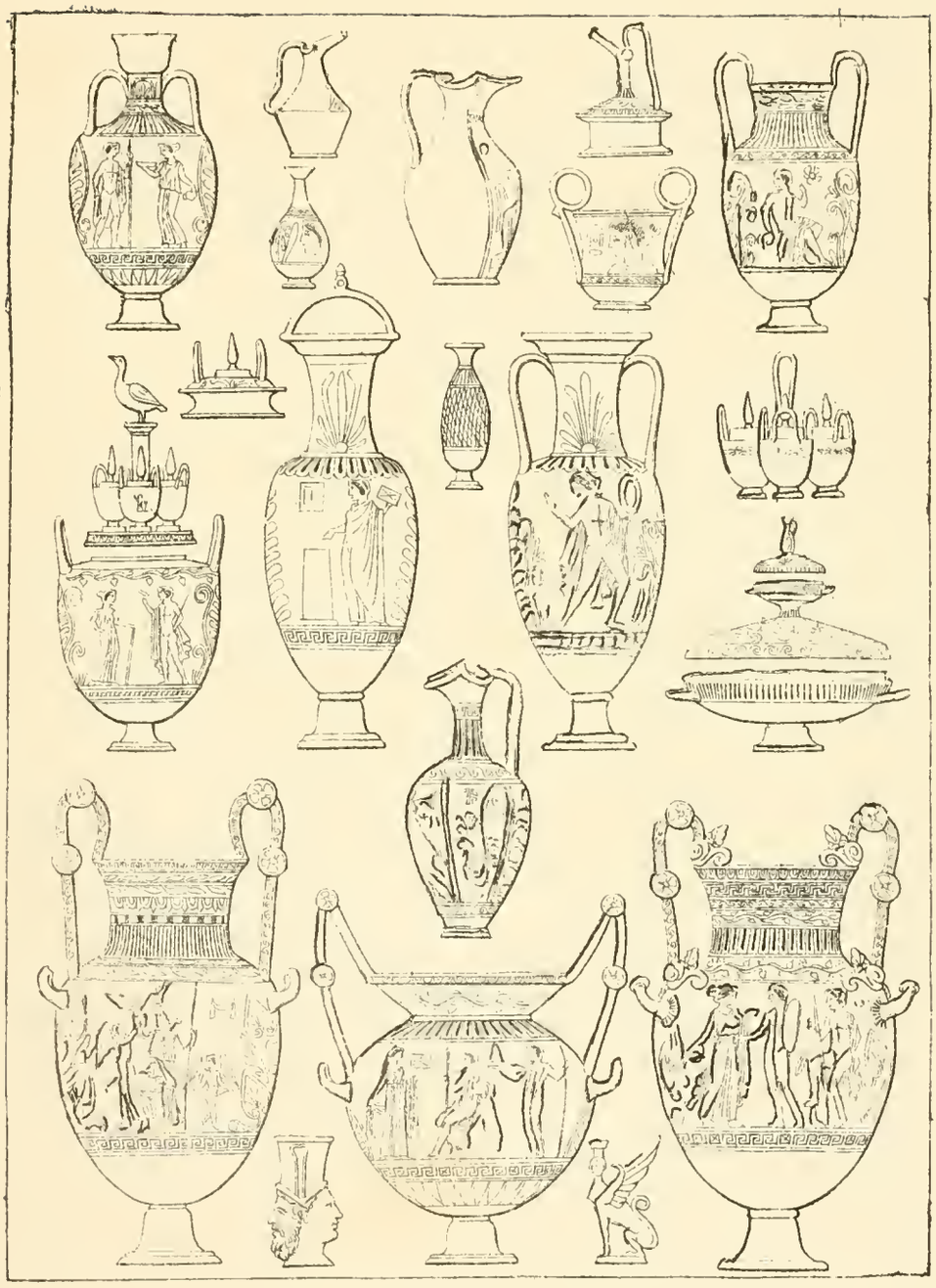


Rython

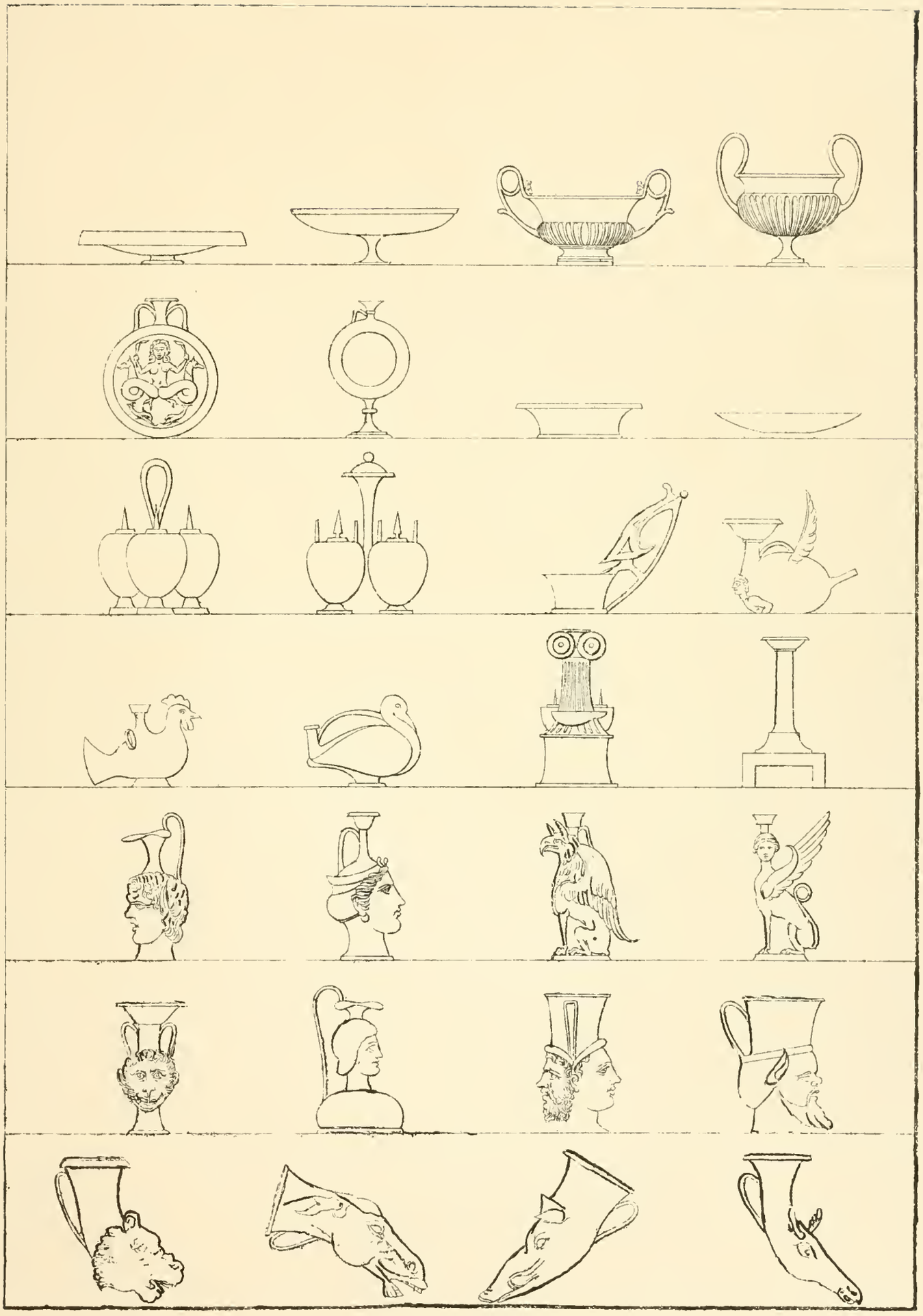


Rython

Rython

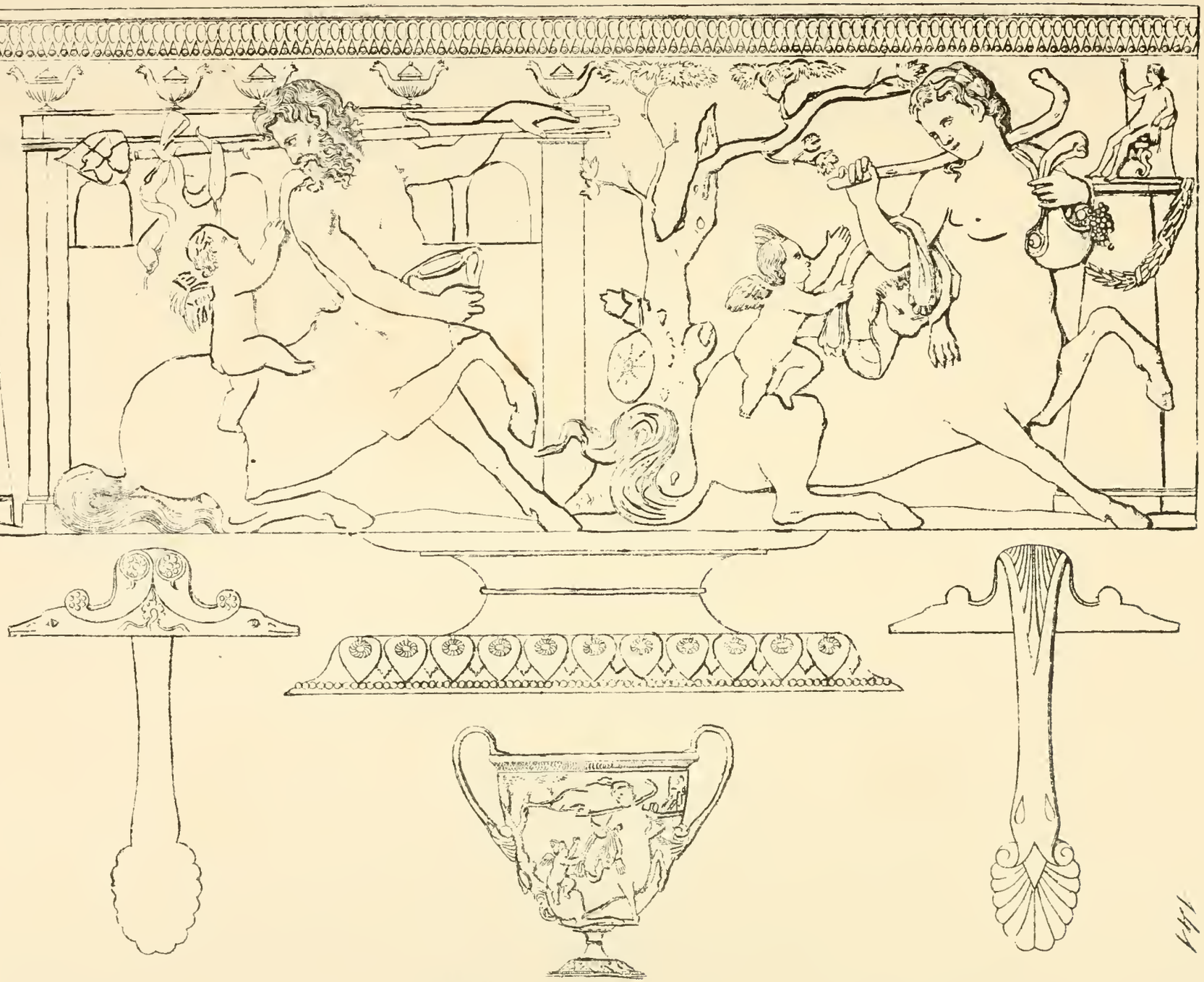


Vases

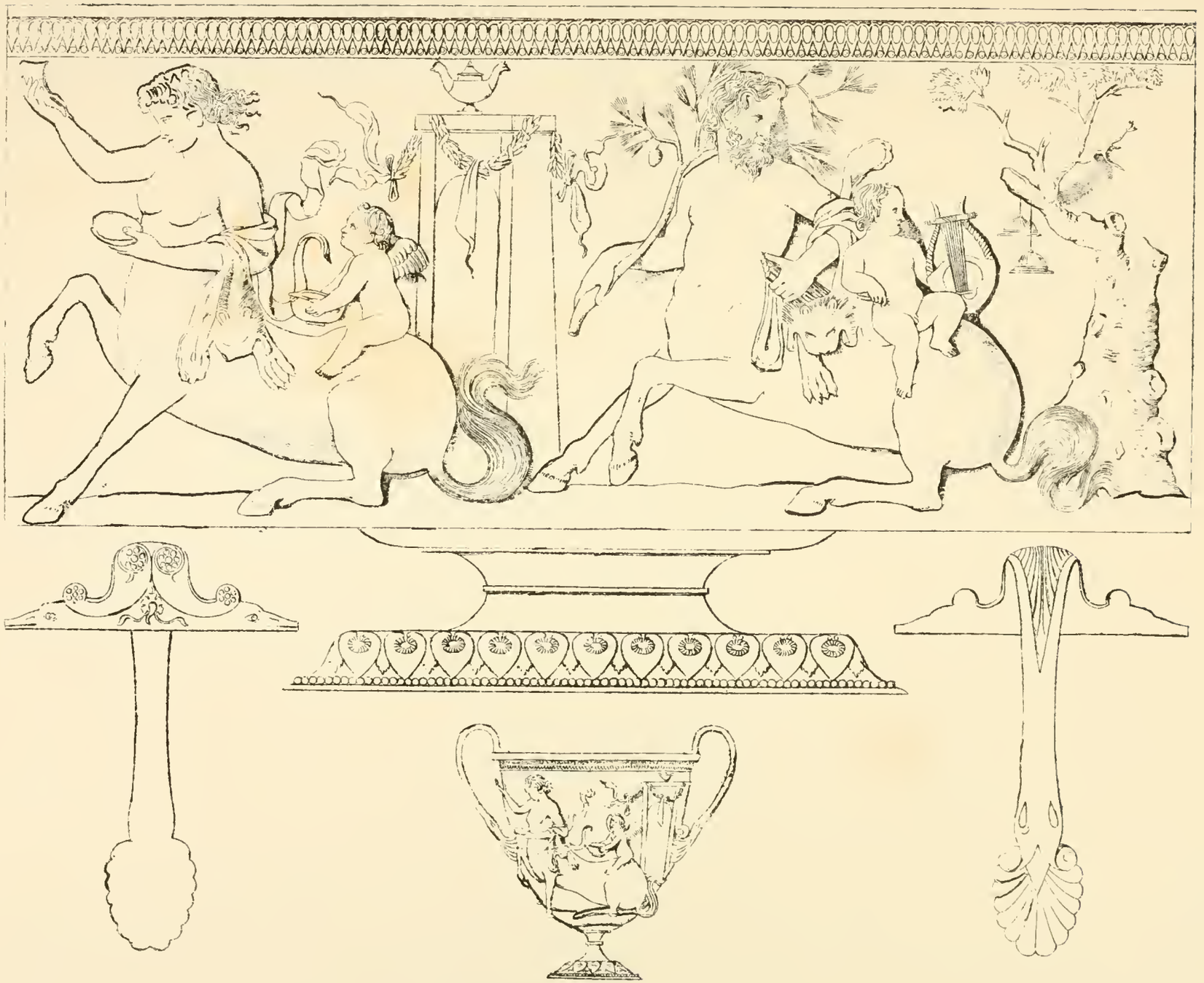


Vases

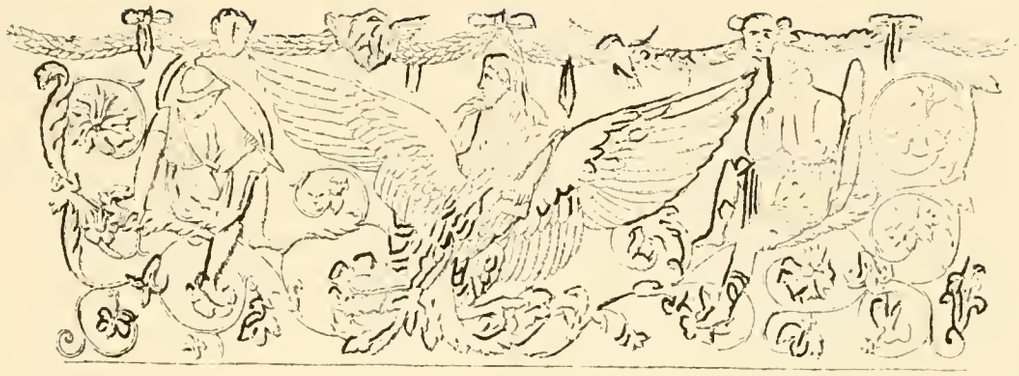
Vase Farnese



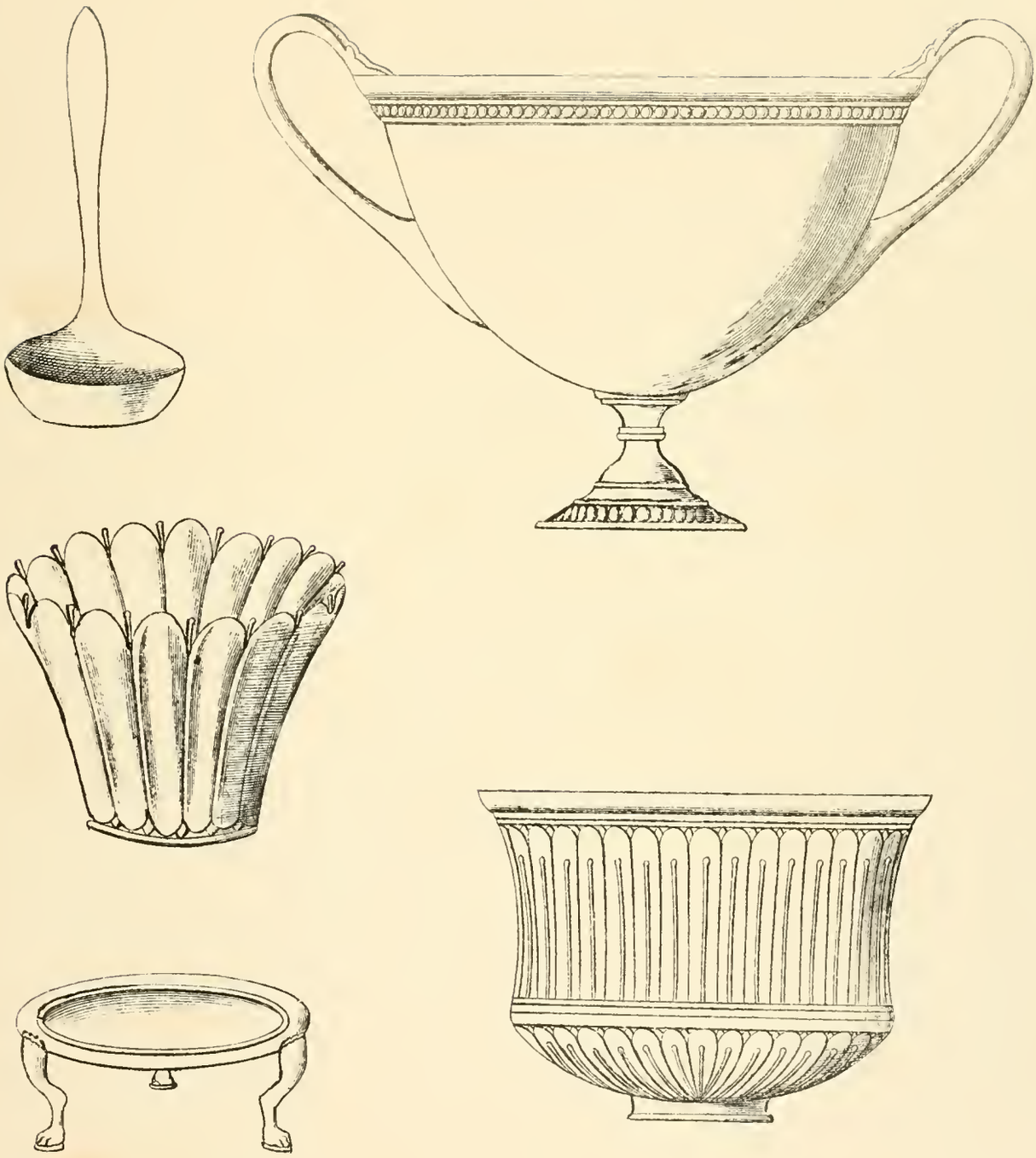
Vases Etrusques



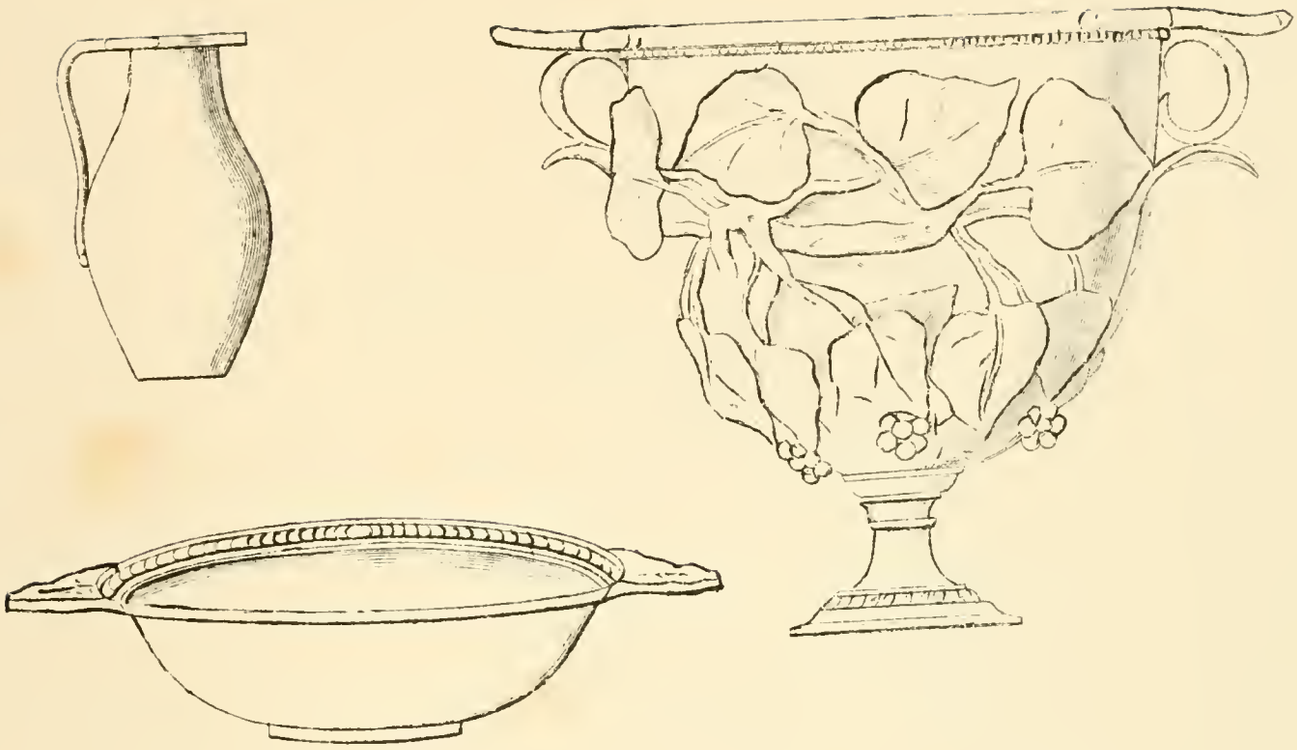
Vases Centaures

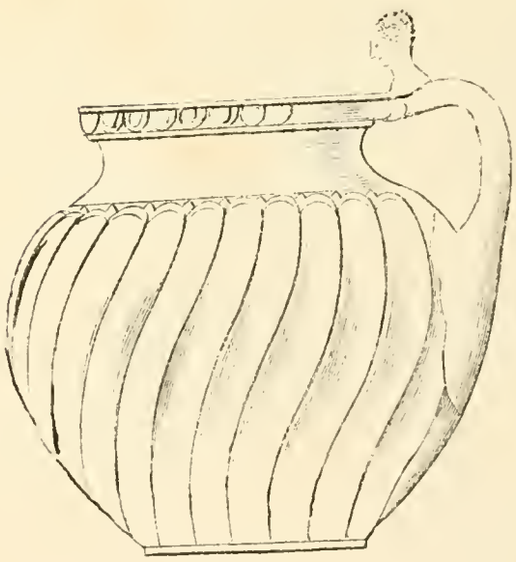


Vase dit Jupiter

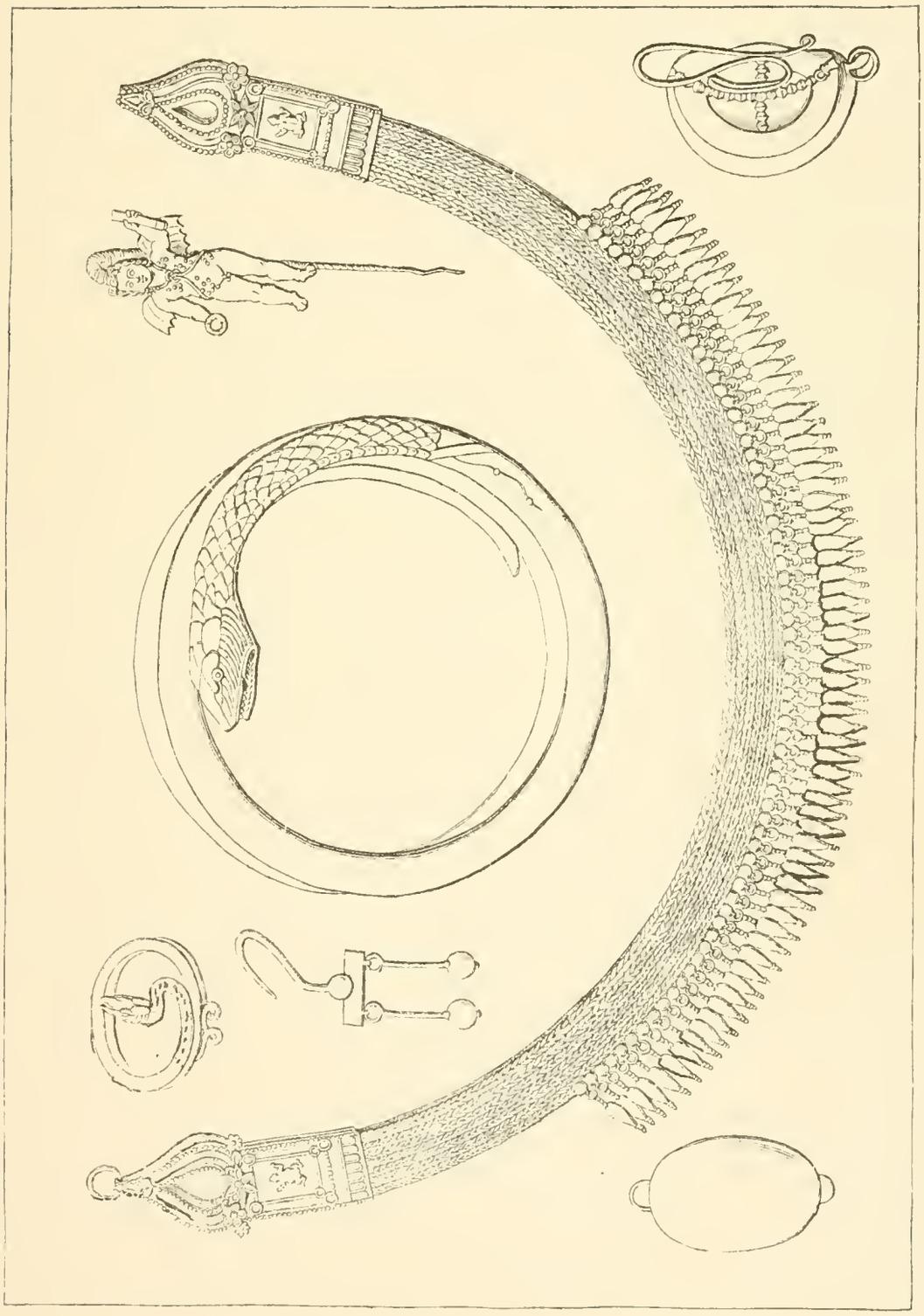


Vases et ustensiles

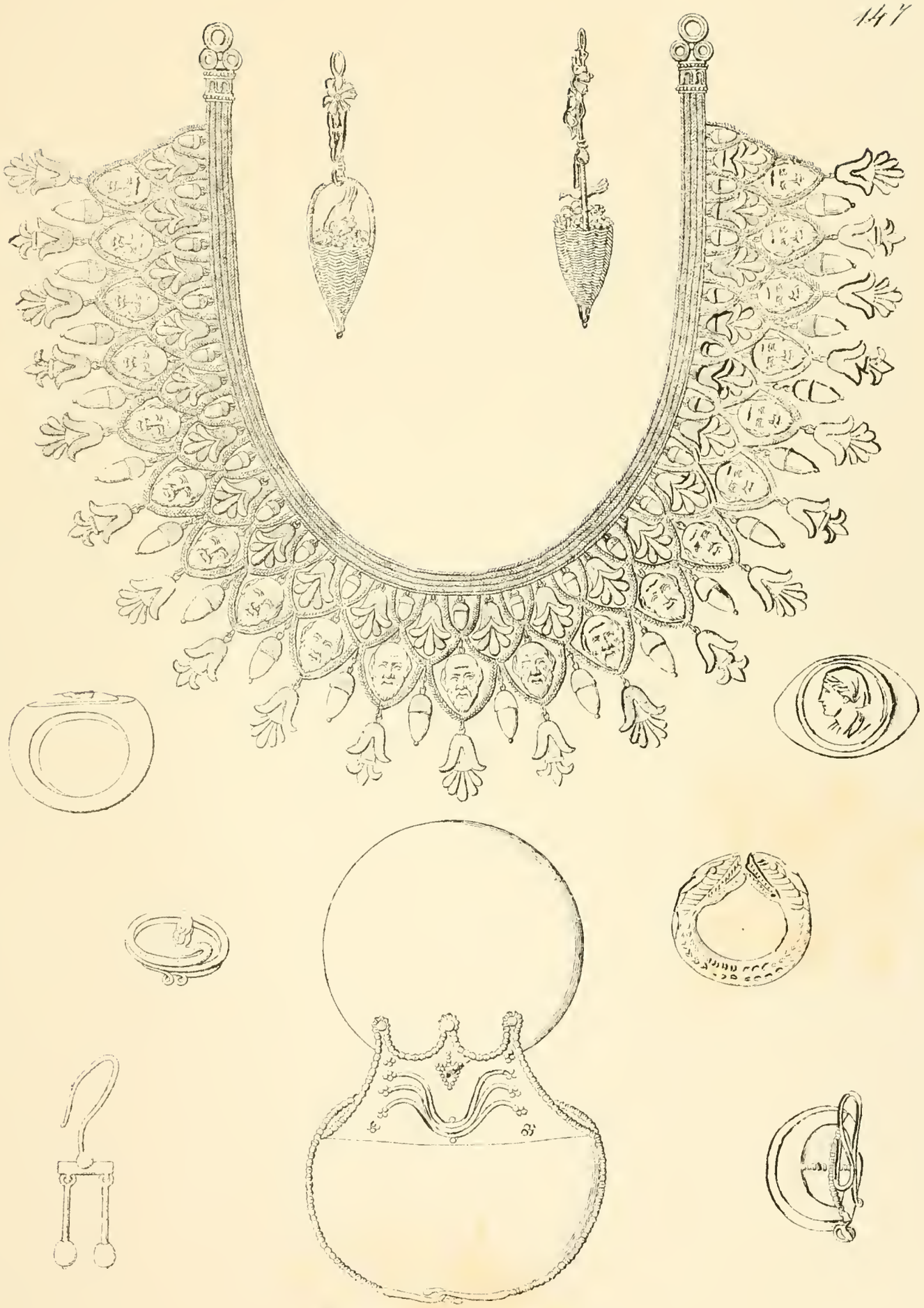




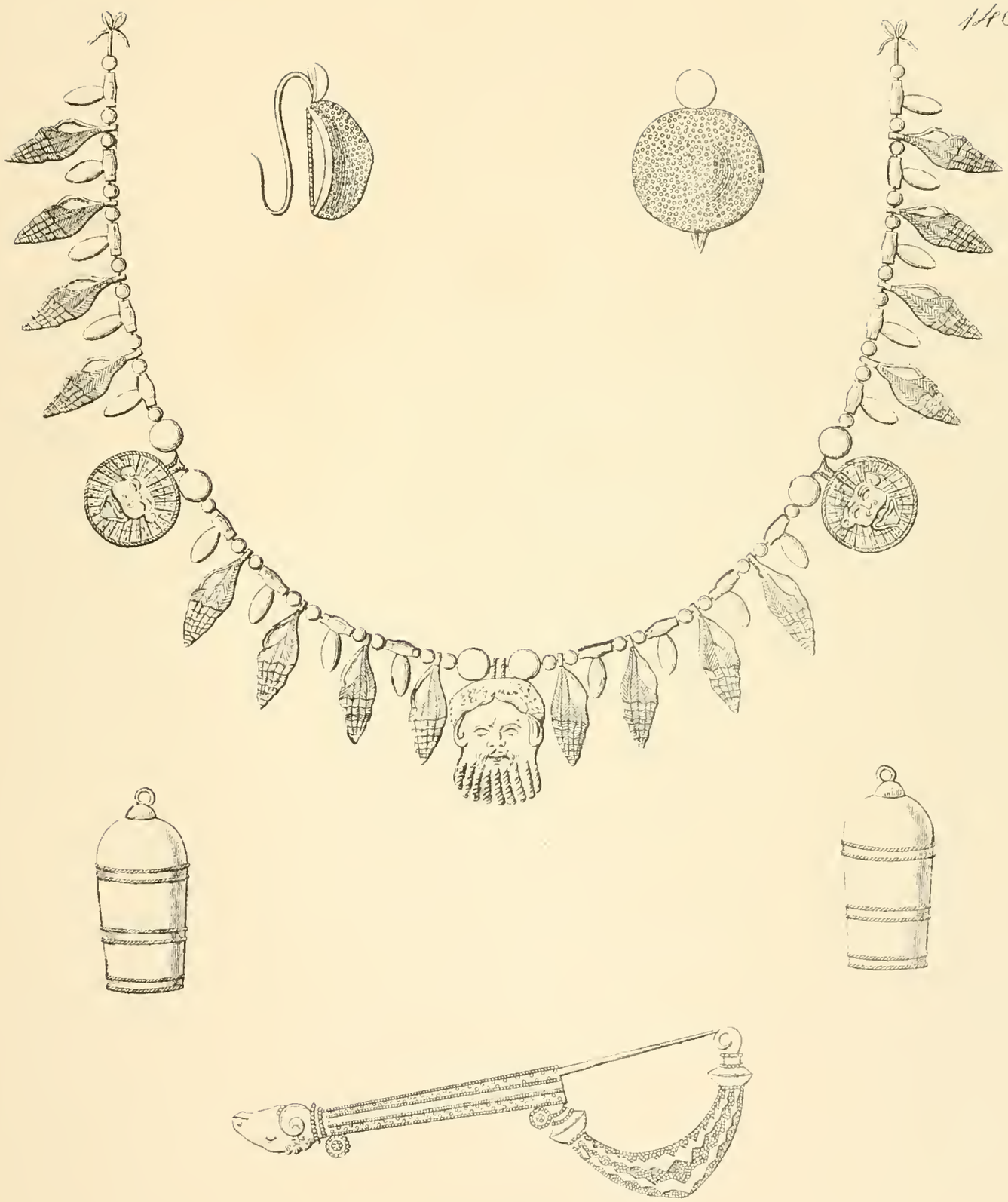
Vases et ustensiles



Grips, stirrup & saddle.

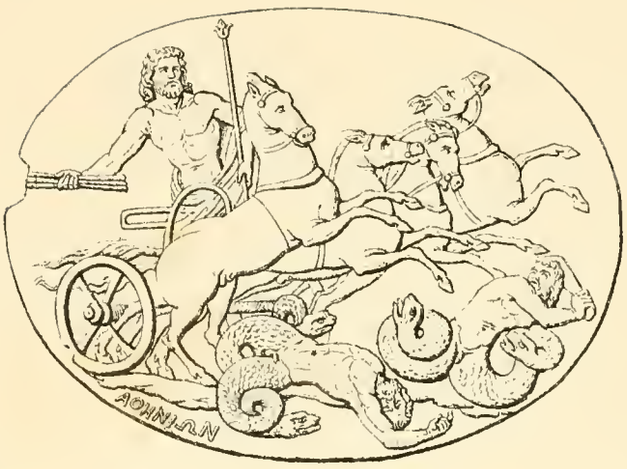


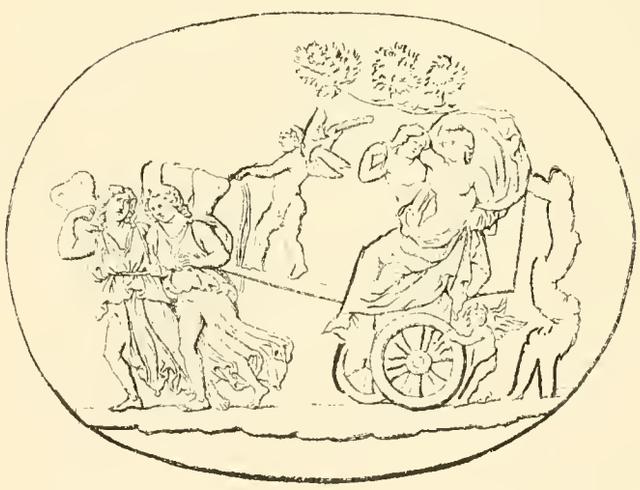
Collier et bracelets

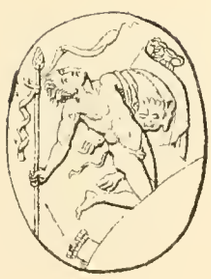


Collier

Urne cinéraire

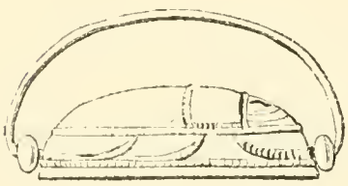




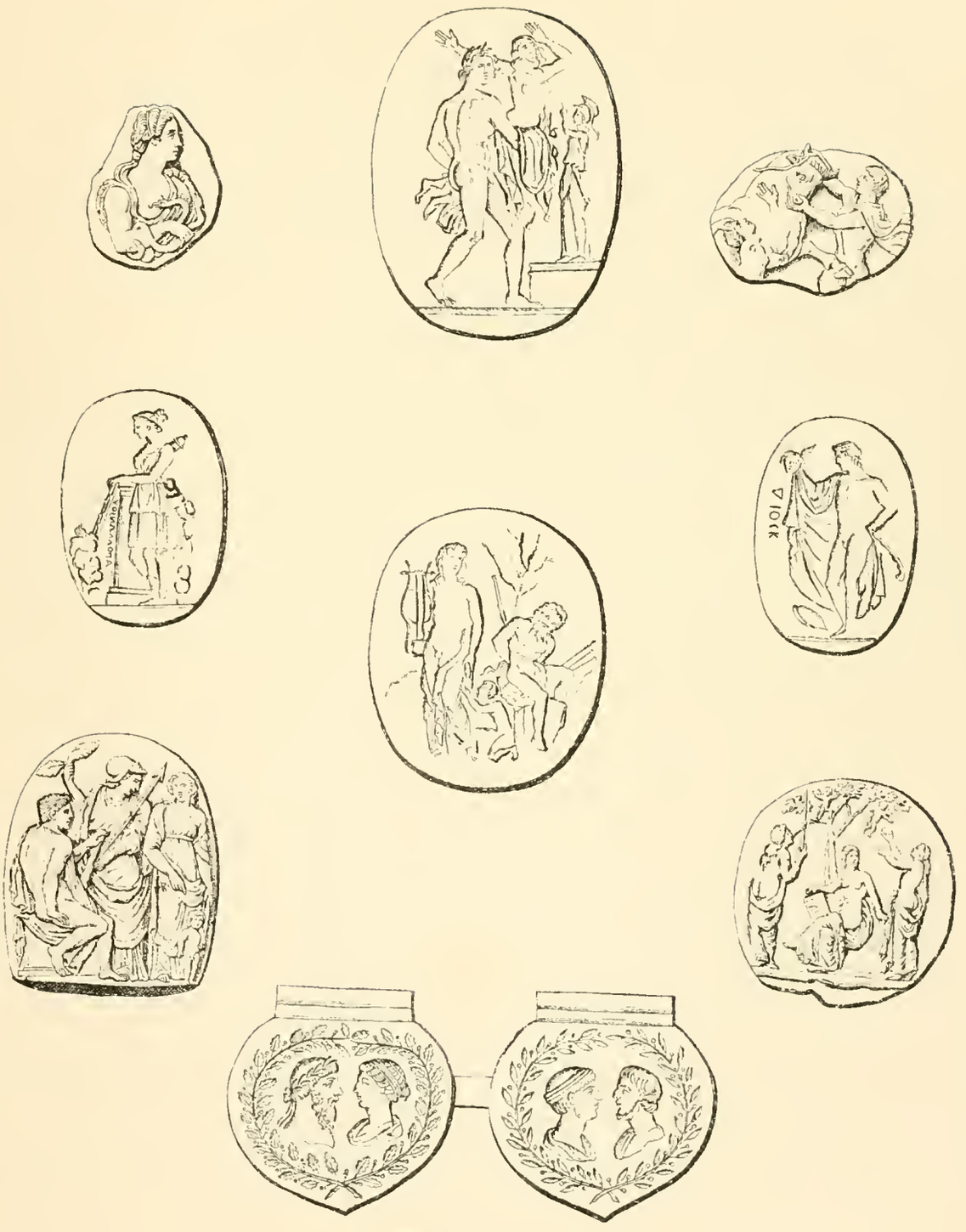


Camées

Camées

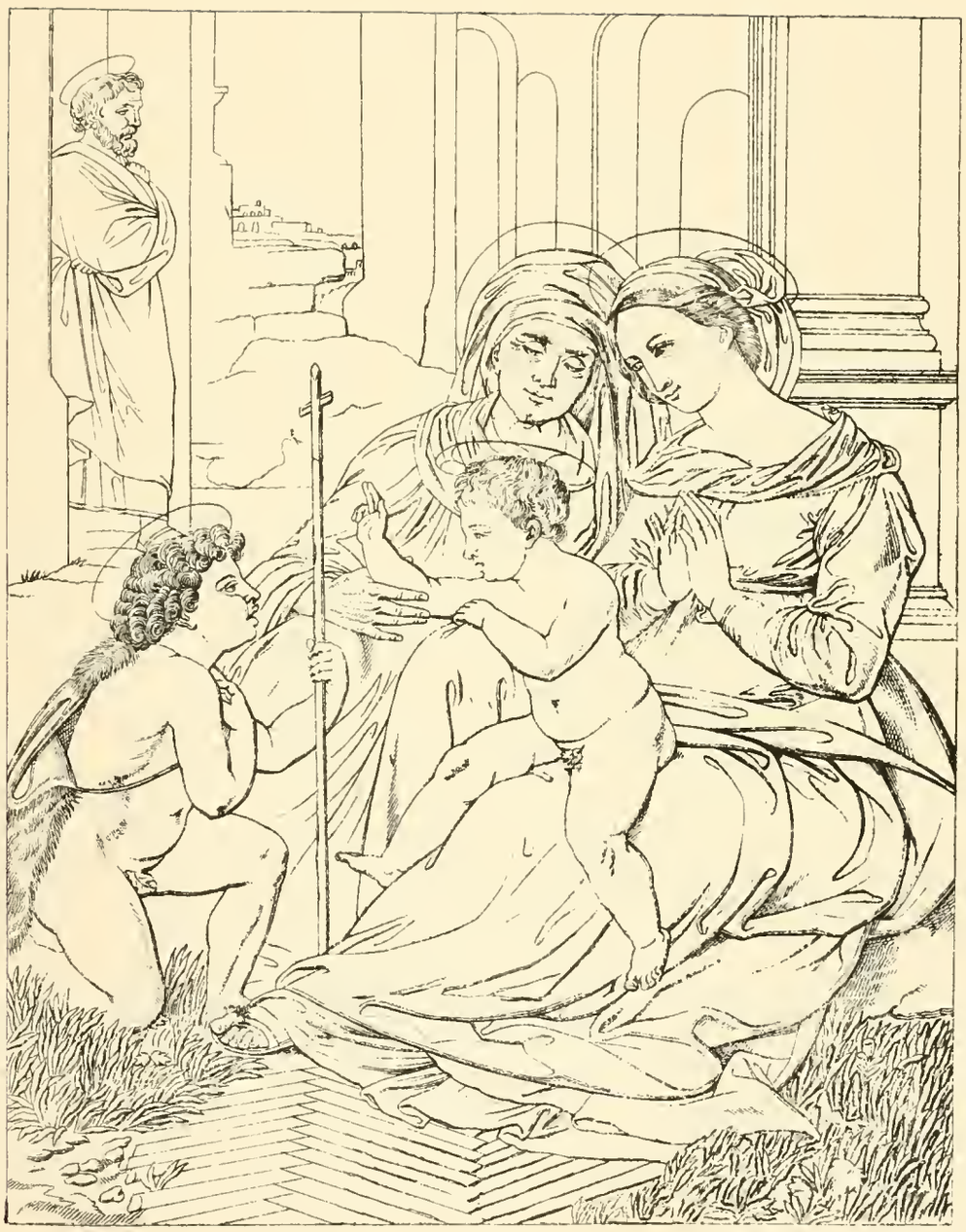


Camées



Camées

Pl. 2

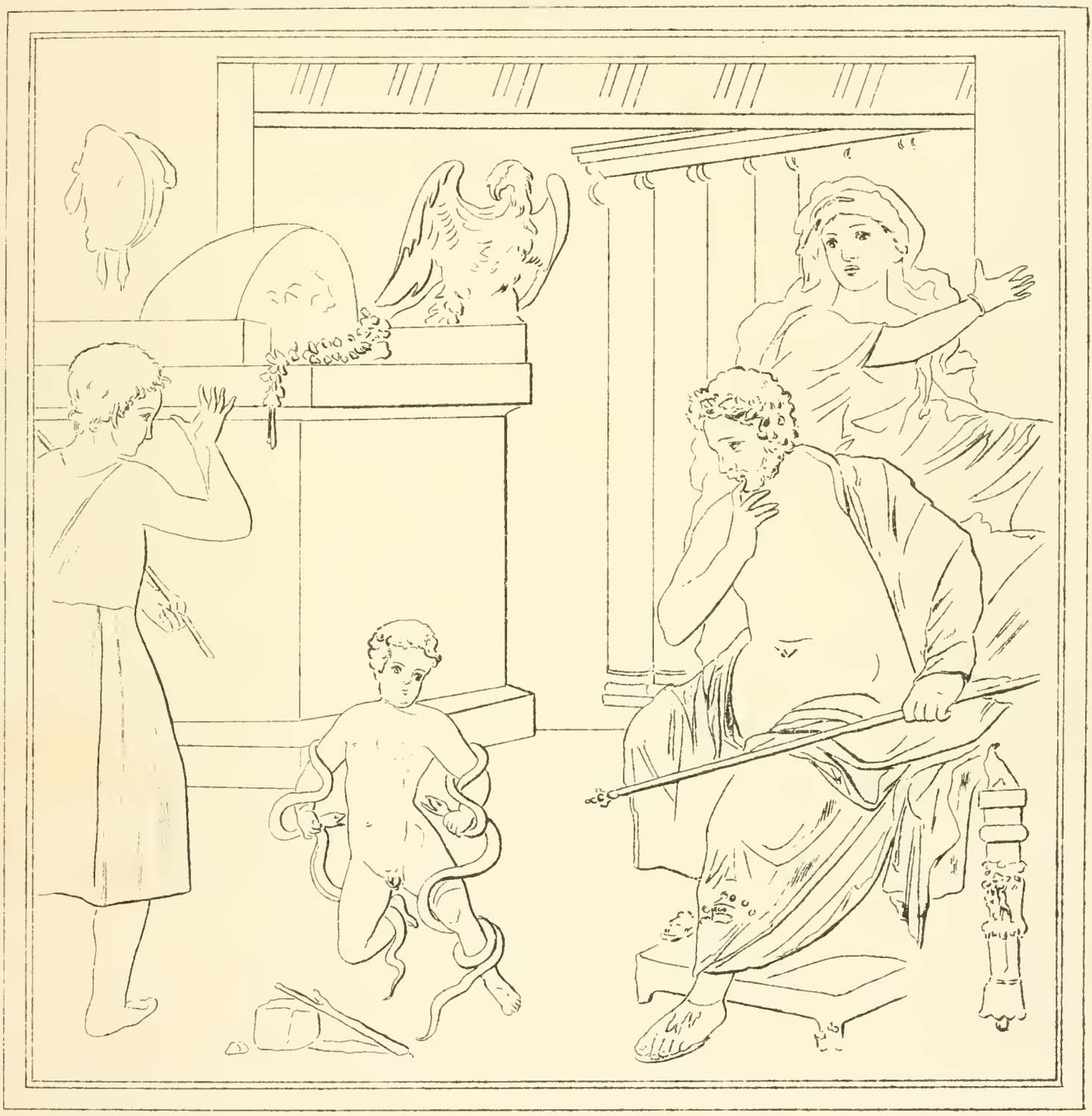


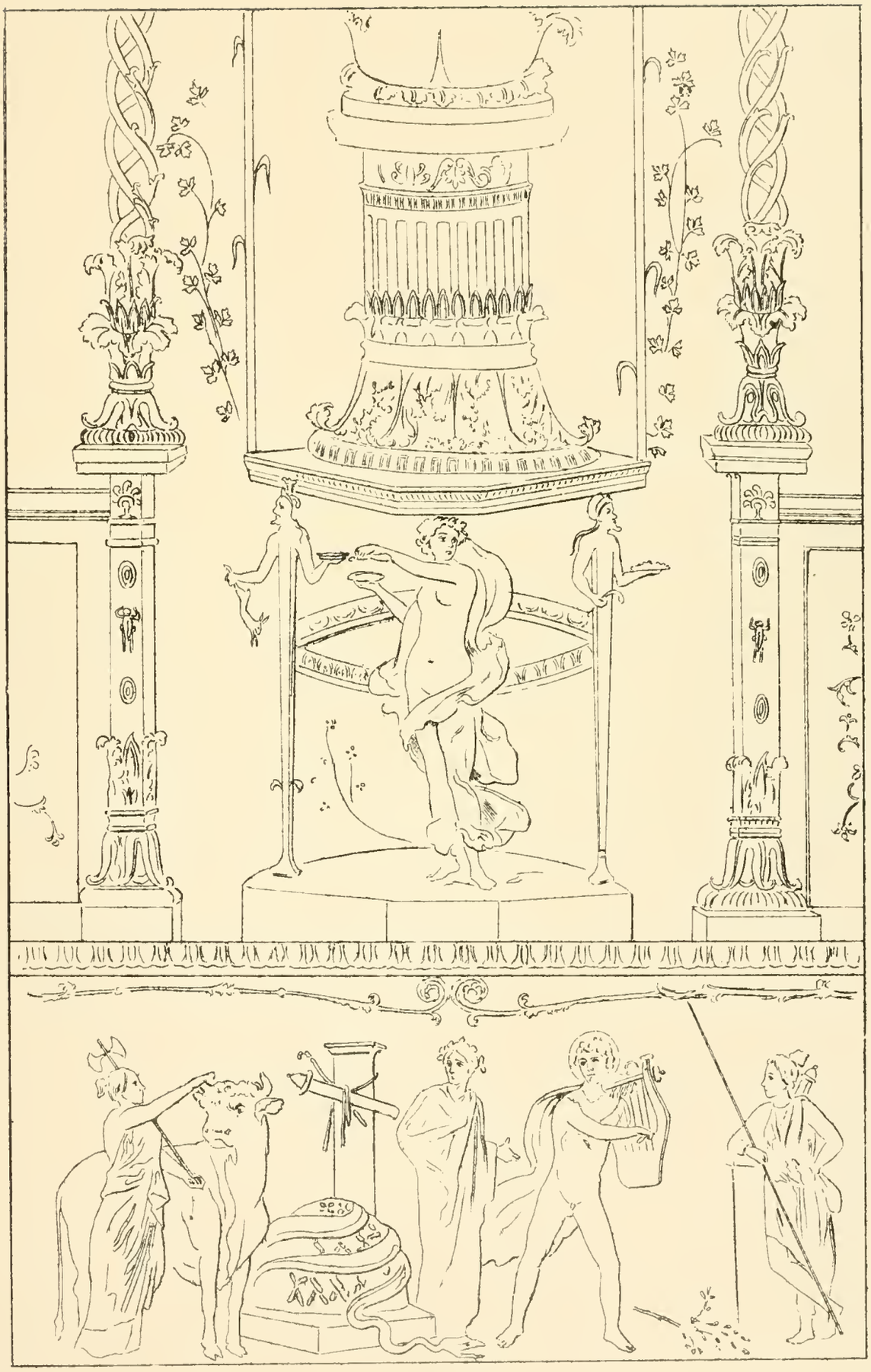
La sacra famiglia

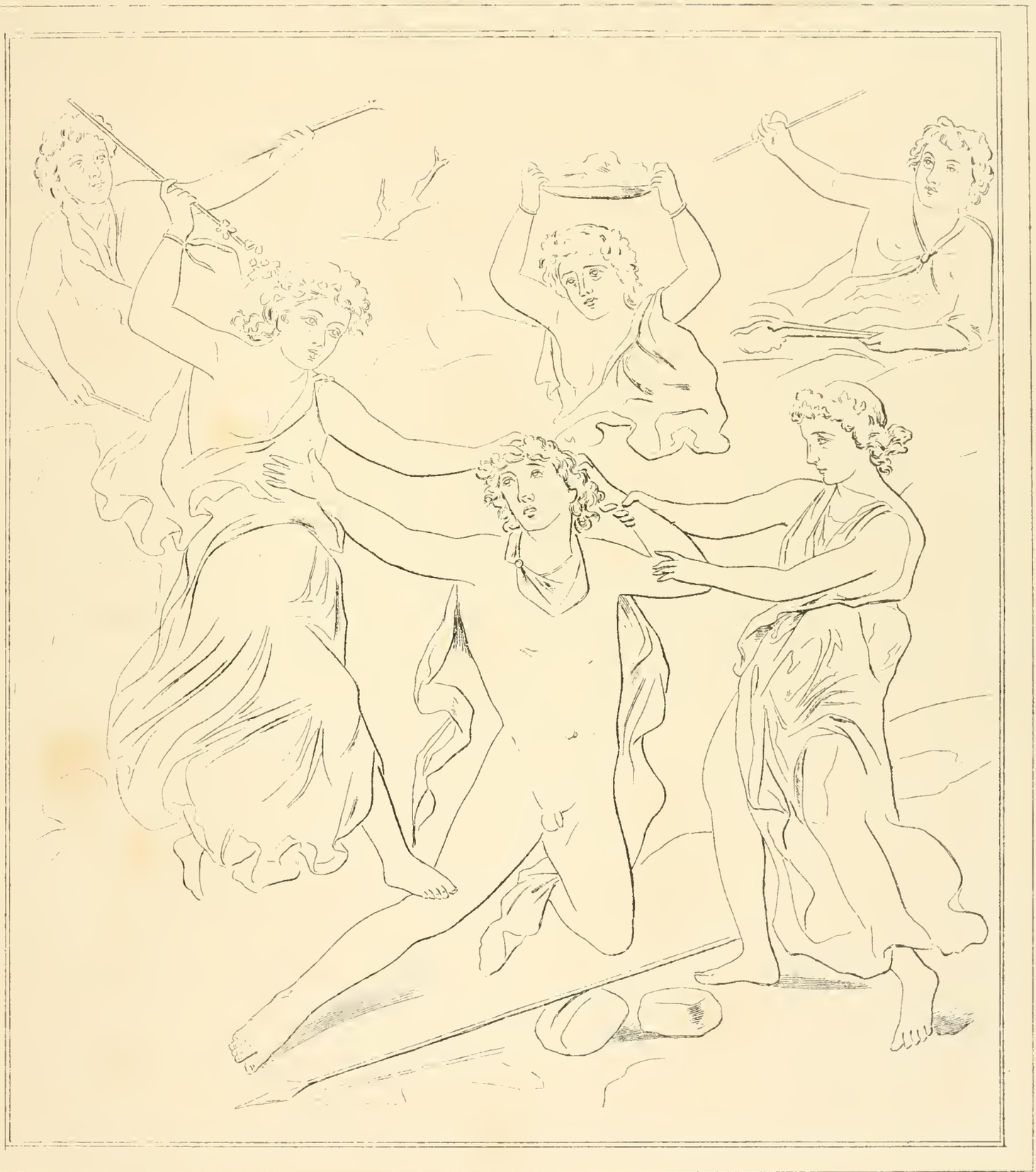
La Magdaleine

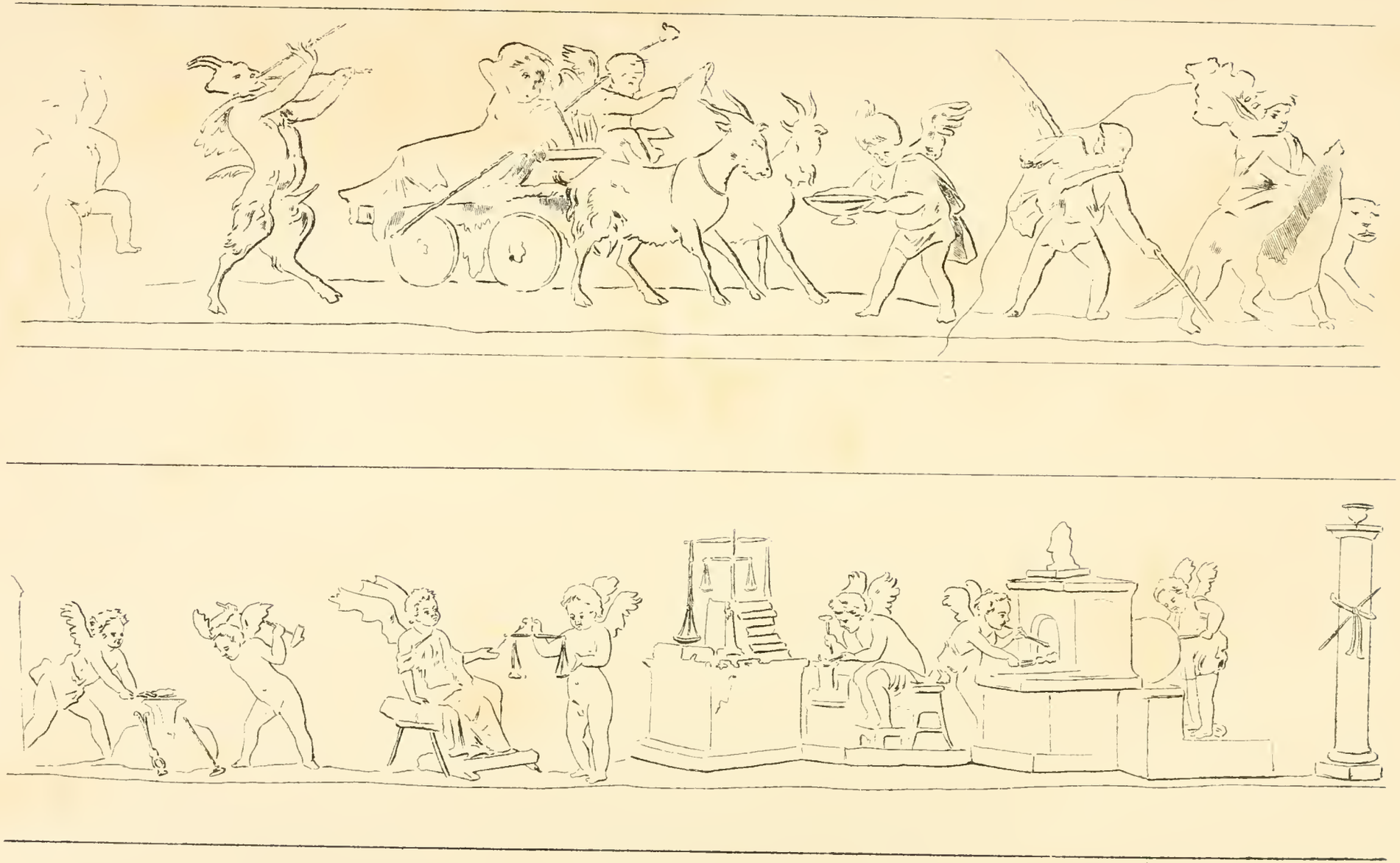
La Charité

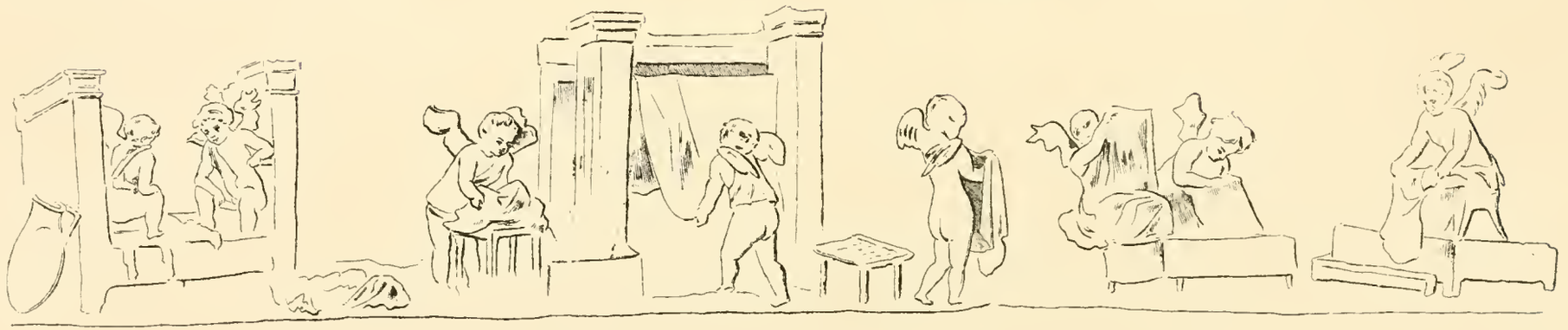
La Vierge et l'Enfant











FIRST CLASS

Late " TRAMONTANO „

200 feet above the sea-level; the healthiest, and most beautiful situation in the city, close to the funicular railway-station for San Martino, and to the Cumana e station for Pozzuoli and Baiae; especially convenient for sight-seeing. An English house, designed and replete with English and American comforts.

Tariff and electric light in every room. Lift. Hot-air in the passages

No extra charges for baths, light or attendance

OPEN ALL THE YEAR ROUND

ESTABLISHED IN 1860 ESTABLISHED IN 1860

RESTAURANT

TO THE

GARDENS OF TURIN

(GIARDINI DI TORINO)

Corner: 60 Vico Tre Re — Via Roma (Toledo)

1ST FLOOR

Opposite the Finance-Palace

1ST CLASS on account of its EXCELLENT English, French & Italien COOKING & genuine COUNTRY- and FOREIGN WINES of the most reputed marks, as well as by reason of its irreproachable service.

ELECTRIC LIGHT in all rooms.

SERVICE " À LA CARTE „ at any hour and fixed prices:

Lunch L. **2,50,** *Dinner L.* **4,00** *(With wine)*

ONE SPEAKS THE FOUR PRINCIPAL LANGUAGES

Much frequented by Foreigners

EXPORT

of WINES and ALIMENTARY SUBSTANCES (Tomates in boxes, green peas, artichokes, cornichons, etc.) from the PROVINCES OF SOUTH ITALY.

One is also disposed to REPRESENT FOREIGN COMMERCIAL HOUSES for the same articles.

Commissions the house will be favoured with will be exécuted at the entire satisfaction of the consigners and with all possible despatch.

COMMISSION FOR PROVISIONS are likewise accepted.

RAFFAELE MATACENA, Propietor and Wine-merchant

Corner: 60 Vico Tre Re — Via Roma (Toledo)

SEE BAEDEKER'S SOUTH ITALY — NAPLES

OSCAR SONDEREGGER

NAPLES — *Via Baglivo Uries, 2, 2bis & 3* — NAPLES

Corner of Via Roma

Fourth turning after the Gallery (Passage) Umberto I.

Specialities for Photography

Best Assortmentof Naples in this Branch

Eastmans *Kodaks*, films and papers always ready in stock.

Plates in English sizes, a speciality *Cameras*, lenses, plates and papers of the best-known marks only.

A particular attention is paid to complet traveller-equipements, especially for the tropics.

Our richely provided stock allows to execute without delay any commission whatever.

We take care at most moderate charges of the development, printing and finishing of the photographs and have *gratis*

DARK-ROOMS AT THE DISPOSAL OF CUSTOMERS

Complete Stock of Painting-requisites, as: *Oil-gouache- & water-colours* of the best German and English marks, as all sorts of articles concerning this branch.

Optics exclusive first class articles:

Opera-glasses, marine- & field-glasses, stereoscopes, spectacles & pince-nez in all kinds of settings, thermometers, etc.

SPEEDY AND CHEAP REPAIRS

Parcels sent in Italy by means of post-office prepayment.

Foreign moneys accepted as payment at the most advantageous exchange of the day. — An Extract of our German price-list, when requested, will be sent gratis and post-free.

N. B. English, German and French spoken.

ROME
393 Corso 393.

NAPLES
Gallery Umberto I
Apposite the S. Carlo Theatre

I[ST] CLASS BEER-ESTABLISHMENT

"BAVARIA,,

MUNICH BEER

of the highly reputed

G. PSCHORR-BREWERY

Rest French & Italien Kitchen
Selected forcign Vines

Frequented & patronized by Foreigners
of all Nationalities

NAPLES
Gallery Umberto I
Apposite the S. Carlo Theatre

ROME
393 Corso 393.

BERARDINO MAZZARELLA

NAPLES - Ponte della Maddalena

Artistic Majolica Ceramica and Terra-cotta Manufacture

ESTABLISHED IN 1871

Rewards:

Melbourne	1880-81	Turin	1881
Edinburgh	1890	Naples	1891
Antwerp	1893	Genoa	1892
Chicago	1893	Palermo	1891-92
Rome	1889	Naples	1881

EXPORTATION TO ALL COUNTRIES OF THE WORLD

Speciality in Abruzzo and Urbino style Majolica: vases, plates, baskets, fancy objects, etc.

Exhibition and Sample Halls

BERLIN
MAX RICHTER
48, Alte Jacobstrasse

PARIS
ÉTIENNE SCELOFF
27, Rue du Paradis, 27

AMSTERDAM
CORNELIS PRINCE
127, O. Z. Voorburgwal 1

TURIN
ACHILLE MAZZA
25, Via Po, 25
7, Via Gaudenzio Ferrari, 7

NAPLES
BERARDINO MAZZARELLA
Ponte della Maddalena

Illustrated Catalogue with prices on application

INTERNATIONAL PHARMACY

NAPLES — 4 Via Calabritto 4 — NAPLES

Near COOK'S Office

WILLIAM MUTSCHLER & CO.

BRITISH DISPENSARY

Prescriptions accurately dispensed by English assistants.

All English and American Patent Medicines.

INVALID REQUISITES

Perfumery and Toilet Sundries

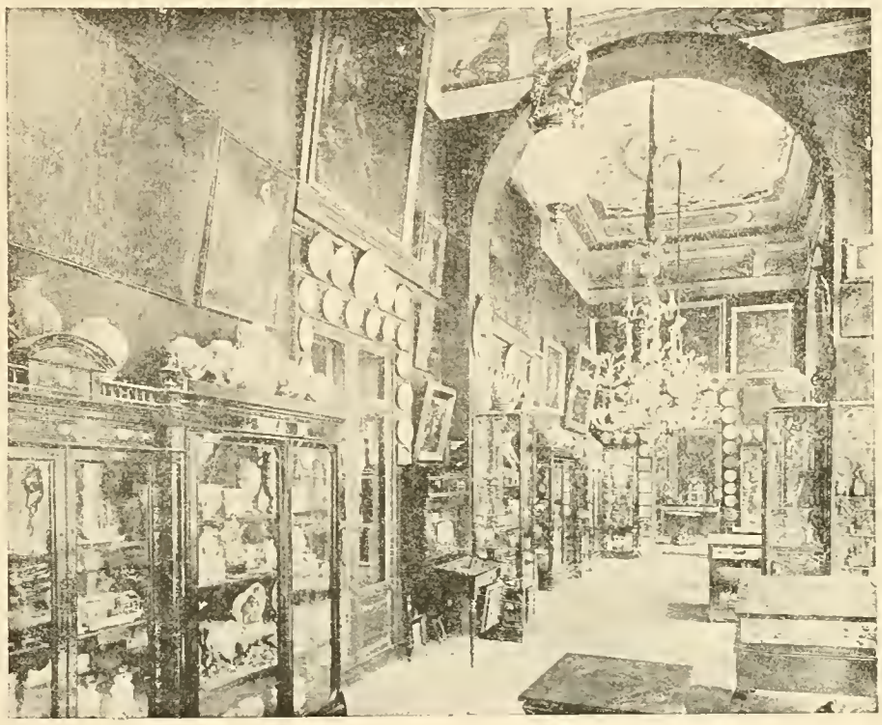
Branch - St. Moritz Engadine

4, Via Calabritto - NAPLES

NEAR COOK'S OFFICE

ANTIQUAIRE **G. VARELLI** ANTIQUARY

NAPLES — 82-83 — Galleria Umberto I.° — 82-83 — NAPLES



MEUBLES, TABLEAUX
BRONZES, ARMOIRIES
MÉDAILLES ET MONNAIES
ANCIENNES
SCULPTURES EN MARBRE
POTERIES, TERRES CUITES
DENTELLES, BRODERIES
ETOFFES,
BIJOUX, EMAUX,
FAIENCES, PORCELAINES,
IVOIRES
LIVRES RARES
GRAVURES ANCIENNES
Bric-à-brac

Les étrangers à Naples ne devraient pas manquer de visites cette belle collection d'antiquités de curiosités extremement riche en objets rares et de valeur, parmi lesquels quelques uns sont des specimens uniques.

FORNITURE, PICTURES
BRONZES, ARMS
MEDALS AND ANCIENT COINS,
SCULPTURES IN MARBLE,
POTTERY
TERRA COITA
LACES, EMBROIDERIES
STUFFS
JEWELS, ENAMELS,
STONE CHINA CHINA,
IVORY ARTICLES
RARE BOOKS
ANCIENT ENGRAVINGS
Bric-à-brac

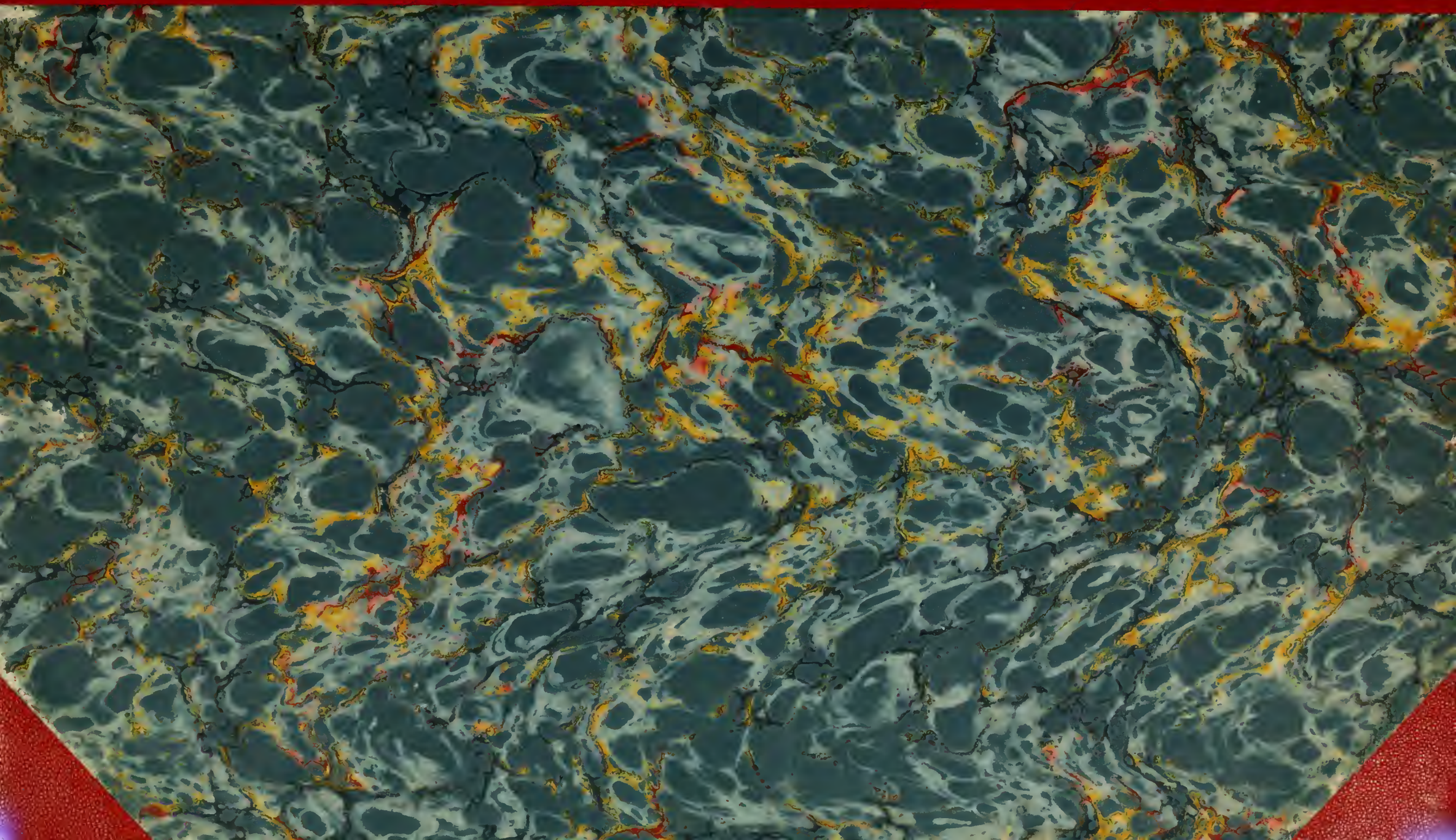
Visitors to Naples should not omit seeing this fine collection of antiquities and articles of vertu, extremely rich in rare and valuable objects, amongst which are some most unique specimens.

E. G. VICKERS & C.°

7, 8, 9 Via Vittoria

NAPLES

GENERAL FORWARDING & COMMISSION AGENTS

Railway & Steamship Ticket Office

Agencies in all the principal Towns of the World